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PICTURES AND SCULPTURE

IN THE

ROYAL PICTURE GALLERY

(MAURITSHUIS)

THE HAGUE



THE HAGUE
NATIONAL PRINTING-OFFICE

1899

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Advanced Museum of Fine Arts
Sept 6, 1944

The Gallery is open to the public

from the 1st of Nov.	till the 1st of March	from 10 to 3
" " " "	March " " " "	June " 10 " 3
" " " "	June " " " "	Sept. " 10 " 5
" " " "	Sept. " " " "	Nov. " 10 " 4

On Sundays and Church festivals from 12 $\frac{1}{2}$.

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This catalogue is a second, amplified edition of the „*Catalogue of the Pictures and Sculpture in the Royal Picture Gallery (Mauritshuis) at the Hague*”, published in 1893 by Martinus Nijhoff, the Hague, which was the joint work of both the Directors. The numbers have been changed since and correspond now with those of the „*Catalogue raisonné des Tableaux et des Sculptures*”, printed in 1895, equally by Martinus Nijhoff, to which I refer for further particulars regarding the building and the works of art.

The catalogue is arranged in alphabetical order of the painters' names, which answer tho those inscribed on the picture frames. The terms *Dutch*, *Flemish* and *German School* of this catalogue correspond to „*Hollandsche Vlaamsche* and *Duitsche School*” on the frames, and are placed according to the Dutch alphabet: Dutch between *Holbein* and *Hondecoeter*, Flemish between *Vincentinus* and *Vlieger*, German between *Duits* and *Dusart*.

The terms right and left are used with reference to the right and left of the spectator. The measures of the pictures are given in Metres; the height is given always before the width.

A. BREDIUS.



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INTRODUCTION.

The Mauritshuis, the building which contains the Royal Gallery of Pictures, was built between 1633—1644 by the architect *Pieter Post* of The Hague for Count (afterwards Prince) Johan Maurits van Nassau, Governor of Brazil, after the plans of *Jacob van Campen*, who designed the Town Hall in Amsterdam.

On the Prince's return he found his palace nearly finished, and he decorated it with many valuable works of art, among which were the landscapes painted by *Frans Post* in Brazil, as a souvenir of the Prince's sojourn in that country.

In 1660 King Charles II of England resided for some time in the palace.

After the death of the Prince on Dec. 20th, 1672, the Mauritshuis fell into the hands of his creditors, who let it to the States General, by whom it was destined to serve as an hotel for the ambassadors of foreign powers. In December 1704, when the Duke of Marlborough resided there, the palace was entirely destroyed by fire, only the walls remained standing. When it was rebuilt (1718) the exterior was restored to its primitive state, while in the interior the arrangements were greatly simplified.

Afterwards the building was used for very different purposes by the Government; about 1797 it even served as a prison of state, and the cellars were let to wine-merchants. In 1807 the National Library was established there.

As soon as the Mauritshuis had become the property of the state on May 13th, 1820, for f 35.000, a royal decree of July 10th, 1820 destined it to be the depository of

the Royal Gallery of Pictures, and of the Museum of Curiosities, now in the Rijks Museum at Amsterdam. In 1875 the curiosities were removed and since that year all the rooms of the building have been gradually restored and adapted for a picture gallery.

The nucleus of this small but choice collection is formed by the gallery which formerly belonged to Prince Willem V. But little remains of the art collections of his predecessors, although Prince Maurits had commissioned *J. A. van Ravesteyn* to paint his staff-officers and *Esaias van de Velde* to paint his battles, and Prince Frederik Hendrik had been an enthusiastic collector and a Maecenas, who gave commissions to several painters. I only mention *Rembrandt*, *Gerard Honthorst*, *Dirck Bleker*, *Cornelis Vroom*, *Christiaan Couwenbergh*, *Cornelis Jacobsz. Delff*, *Thomas Willeborts*, *Mozes van Wittenbrouck*, *Jacob Backer*, *Gonzales Coques*, *Frans Pietersz. de Grebber*, *Dirck Dalens*, *Gerrit van Santen*, *Adriaen Hanneman*, *Nicolaes de Helt Stocade*, *Dirck van der Lisse*, besides several others who painted for him. He also sent to Antwerp for works by *Rubens*, *Paul de Vos*, *Adriaen van Utrecht* and *Daniel Seghers*. His widow also decorated her palace, the Huis ten Bosch (House in the Wood) with pictures by *Jordaens*, *Salomon de Bray*, *Theodoor van Thulden*, *Pieter de Grebber*, *Cesar van Everdingen*, *Gerard Honthorst*, *Jan Lievens*, *Pieter Soutman* and *Cornelis Brizé*, which are still admired.

Prince Willem II and the King-Stadhouder Willem III (at The Loo) had a beautiful collection of pictures, the Friesland Stadhouders and Willem V also collected works of art.

Some pictures of the collection of Willem V were formerly at Honsholredijk, at Oranienstein, the palace at Leeuwarden and The Loo; others were donations or chosen from the best private collections of that time, such as those of *Lormier*, *d'Acosta*, *de Neufville*, *dè la Court*, *Braamcamp* and *G. van Slingelandt*.

This last collection, bought for f50,000, consisted of 40 pictures which belong to the finest of the Gallery.

When Willem V had left the Netherlands, the French carried off his pictures to Paris. This happened on the

7th of June 1795. Works of art, selected from the most important galleries of Europe, were piled up in the Louvre, an unique spectacle but of short duration. The Government of the Batavian Republic tried to overcome this loss by forming in 1798 a new collection in the Huis ten Bosch, which possessed as early as 1800, as many as 201 pictures, which were removed however and taken to Amsterdam in 1808. There was later great discussion about restoring the archives, plans and documents, but it was not until after the battle of Waterloo, that the works of art were returned to whom they belonged. If there was some fear after this memorable victory of making Louis XVIII impopular by suddenly reclaiming all the booty the French armies had carried off, there was fortunately no further need of humouring the enemy, and every one tried to recover as much of his lost property as possible. In 1815 Colonel de Man and some other gentlemen were sent to Paris to bring back our pictures. There was of course great opposition against returning them, and Louis XVIII refused his consent. Our representatives had to execute their mission by force and under a military escort on 19-22 September. Wellington did much to help the Netherlands towards recovering their works of art. The pictures were brought back in ambulance-waggons, first to Brussels and then home to the Hague, which city they entered the 20th of November 1815, the canon thundering, the bells ringing and the people cheering. 1)

After the Royal decrees of Nov. 20th, 1815 and June 23rd, 1816, King Willem I placed the collection of pictures under the superintendence of the then Commissioner-General for Arts and Sciences. From that time this Museum has taken its place among our Institutions of State, and all the expenses of keeping up and augmenting the collection are paid out of the public treasury.

1) All the pictures were not brought from France; about 68 of them, which fortunately were the least important ones of the collection, are still missing.

Provisionally the pictures were placed in the rooms of the old Gallery of Willem V, (near the Gevangenpoort) being transferred in July 1821 to the Mauritshuis.

Under the reign of King Willem I several purchases were made by the State; the most important are *Vermeer's* „view of Delft” in 1822, and *Rembrandt's* „Anatomy-lesson” in 1828, the latter at the cost of f 32.000.

Between 1831 and 1874 the collection was not much increased by purchases; since then it has been enriched with several pictures, some of them donations, legacies or loans. Among the most important acquisitions must be mentioned three portraits by *Frans Hals* (purchased in 1881 and 1897); a study of a head by *Rembrandt*, dating from his best time, and which became the property of the state in 1891, and a view on the shore by *Simon de Vlieger*. In 1896 the beautifully painted „Linnet” of *Carel Fabritius* returned to its native country; in 1897 a fine work of *Adriaen Brouwer* was purchased.

By acquiring from time to time such valuable additions to our Picture Gallery, the Mauritshuis may maintain its place among the choicest public collections in Europe.

A. V. S. Monogrammist A. V. S. See: Hollandsche School 1603 (n^o. 659).

AELST. Willem van Aelst, Dutch painter of flowers and still life, born at Delft 1626, died in or after 1683, probably at Amsterdam, where he lived since 1657. Pupil of [his uncle Evert van Aelst at Delft and of Otto Marseus van Schrieck at Florence. From 1645—1656 in France and Italy. Rachel Ruysch was one of his pupils.

2. Flowers.

On canvas, 0.61 by 0.475. Signed: *Guillmo van Aelst* 1663.
From The Loo and from the Cabinet of William V.

3. Study of Still life.

On canvas, 0.585 by 0.47. Signed: *Guillmo van Aelst* 1671.
Probably from the private apartments of William V.

ALLORI. Alessandro Allori, called **Bronzino**, Italian (Tuscan) painter of historical subjects and portraits, born at Florence May 3rd, 1535, where he died Sept. 22nd, 1607. Pupil of his uncle Agnolo Bronzino and imitator of Michel Angelo. Lived at Florence.

303. Portrait of a Lady.

On poplar, 0.95 by 0.73.
Purchased with the Rainer Collection 1821.

AMSTELODAMENSIS. See **Jacob Cornelisz.**

AST. Balthazar van der Ast, Dutch painter of flowers and still life, born at Middelburg, lived at Utrecht (where he was probably a pupil of Ambrosius Bosschaert) in 1619; from 1632 at Delft, where he died after 1656.

390. Shells.

On copper, 0.078 by 0.125.
Purchased 1876.

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AVED. Jacques André Joseph Aved, French painter of portraits and historical subjects, born Jan. 12th, 1702 at Douai, died at Paris March 4th, 1766. Pupil of A. S. Belle. From 1721 at Paris, where he became a member of the Academy in 1734. From 1751—1752 at The Hague, where he painted several portraits of William IV. In 1753 he returned to Paris.

461. Portrait of Prince William IV of Orange.

On canvas, 1.13 by 0.875. Signed: *J. Aved f. 1751.*
From the Depot.

BACKER. Jacob Adriaensz. Backer, Dutch painter of portraits and historical subjects, born at Harlingen (Friesland) in 1608 or 1609, died at Amsterdam Aug. 27th, 1651. Pupil of Lambert Jacobsz. at Leeuwarden, afterwards of Rembrandt at Amsterdam (1632), where he lived until his death. His portraits are vigorously painted under the influence of Rembrandt; his drawings are fine. Johannes de Baen and Wiggert Domans were his pupils.

543. Portrait of a Man. A study.

On oak, 0.715 by 0.615.
Purchased 1888 at Brussels as a work of *Ferd. Vol*, afterwards wrongly attributed to *Jacob Lois*; this portrait is in *Backer's* later manner.

BACKHUIJSEN. Ludolf Backhuijsen, Dutch painter of marine and portraits, and calligraphist, born at Emden, Dec. 18th, 1631, died at Amsterdam Nov. 17th, 1708. Pupil of Allart van Everdingen and Hendrick Dobbels. He lived from 1650 at Amsterdam.

6. The Arrival of Prince William III at Oranjepolder, March 16th, 1692.

On canvas, 0.53 by 0.68. Signed: 1692. *J. Bak . . huis . .*
From the Loo and the Cabinet of William V.

7. A Dutch Harbour.

On canvas, 0.55 by 0.69. Signed: *BAKHUIS . . . 1693.*
From the Collection van der Pot 1808. Until 1825 in the Rijksmuseum at Amsterdam; then it came by exchange into the Mauritshuis.

8. The ancient Wharf of the East Indian Company at Amsterdam.

On canvas, 1.30 by 1.40. Signed: *L. Bakhuis*. . . 1696.

This picture came into the Gallery in 1842 from the Department of Colonies.

BAEN. Johannes de Baen, Dutch painter of portraits and engraver, born Feb. 20th, 1633 at Haarlem, died at The Hague in the beginning of March 1702. Pupil of his uncle Piemans at Embden, and of Jacob Backer at Amsterdam. (1646—51). Lived about 1650 at Amsterdam; from 1660 at The Hague, for a short time in London as painter to the Court. Though much admired in his time, his portraits show the traces of the decline of art about the end of the XVIIth century.

5. Portrait of Johan Maurits, Count (afterwards Prince) of Nassau, Governor of Brazil, founder of the „Mauritshuis” containing this gallery (born June 17th, 1604, died at Cleves Dec. 20th, 1679.)

On canvas, 1.57 by 1.45.

Purchased by King William I.

COPY AFTER JOHANNES DE BAEN.

454. Allegorical subject in honour of Cornelis de Witt and the Victory of the Dutch fleet at Chatham (1667).

On canvas, 0.66 by 0.99.

The original picture by *Jan de Baen*, mentioned by Houbraken, was destroyed by the populace in Dordrecht in 1672. Another copy is in the Rijksmuseum.

Presented by W. Hoog Esq. of Noordwijkerhout 1876.

BALEN. Hendrick van Balen, Flemish painter of historical subjects, born at Antwerp 1575, where he died July 17th, 1632. Pupil of Adam van Noort. He visited Italy and lived at Antwerp; Anthony van Dijck and Frans Snijders were his pupils, also his three sons and his son-in-law Theodoor van Thulden.

233. The Sacrifice to Cybele. The charming wreath

of flowers and fruit is by **Jan Breughel I.** See **Brueghel.**

On oak, 1.05 by 0.68.

From the Cabinet of William V.

235. A Festival of Gods.

On oak, 0.54 by 0.785.

First mentioned in the catalogues as a copy after *J. Jordaens*, afterwards as a copy after *H. van Baien*. A similar picture, signed *H. v. Balen* in the Louvre, Paris.

Purchased with the Reghellini collection 1831.

BARTOLOMMEO *Fra Bartolommeo della Porta (Bartolommeo Pagholo or di Paolo del Fattorino)*, Italian (Tuscan) painter of historical subjects and portraits, born 1475 at Florence, where he died Oct. 31st, 1517. Pupil of Cosimo Rosselli, developing himself under the influence of Leonardo da Vinci and Raffaello Sanzio, afterwards living and working with Ma iotto Albertinelli at Florence.

306. The Holy Family.

On canvas attached to wood. Circular form. Diameter 1.13.

Purchased at the de Bourek sale at Paris in 1823.

BASSEN. *Bartholomeus van Bassen*, Dutch painter of architectural objects, born about 1590; in 1613 member of the Guild of St. Luke at Delft. From 1622 at The Hague, where he was buried Nov. 28th, 1652. He visited England. Developed himself under the influence of the Steenwijcks; Esaias van de Velde and Frans Franken II painted figures into his pictures. Gerard Hoeckgeest was probably his pupil.

9. Interior of a Roman Catholic Church.

On canvas, 0.61 by 0.83. Signed: *B. van Bassen*. 1626. Figures by *E. van de Velde*.

From the castle Oranienstein. Since 1776 in the Cabinet of William V.

BEELDEMAKER. *Adriaen Cornelisz. Beeldemaker*, Dutch painter of portraits, hunting-parties and dogs, born at Rotterdam about 1625, died at The Hague (?) after 1701. He lived from 1650—51, 1665—68, 1673—75 at Leiden; otherwise and from 1676 until his death

at The Hague. His portraits are weak, his hunting-parties unequal.

10. Fox Hunt.

On canvas, 0.595 by 0.855.
From the Depot.

BEEST. Sybrant van Beest, Dutch painter of social life and market scenes, born 1610 at The Hague, buried Jan. 27th, 1674 at Amsterdam. Probably a pupil of the painter "Pensionaris" Mr. Pieter van Veen, who died in 1629. He lived at The Hague already before 1640; about 1670 at Amsterdam.

541. Pig Market.

On oak, 0.44 by 0.68. Signed: *S. v. Ecceit.* 1638.
Purchased 1888.

BEGA. Cornelis Pietersz. Bega, Dutch painter of social life and engraver, baptized at Haarlem Nov. 15th, 1620, where he died from the pest Aug. 27th, 1664. Grandson of Cornelis Cornelisz. of Haerlem and pupil of Adriaen van Ostade; he lived at Haarlem from 1654. In 1653 he visited Germany. Some of his pictures represent Italian scenes. His best works are of a good composition, of a correct drawing, and a fine and transparent colouring.

400. The difficult Choice.

On canvas, 0.47 by 0.58. Signed: 1658.
Purchased 1876. This master is not to be judged after this weak specimen.

BEGEYN. Abraham Jansz. Begeyn, Dutch painter of landscapes, plants and cattle, and engraver, born at Leiden 1637 or 1638, died at Berlin June 11th, 1697. In 1655 he was received a member of the Guild of St. Luke at Leiden, in 1672 he lived at Amsterdam and in 1681 at The Hague. Since 1688 painter to the court at Berlin. His work shows the influence of Berchem and of Marseus.

391. The Quarry.

On canvas, 0.67 by 0.80. Signed: *A. Begein.* 1660.
Purchased 1876.

BELLEVOIS. Jacob A(driaensz.?) Bellevois, Dutch painter of marine, born at Rotterdam in 1621, where he was buried Sept. 19th, 1676. He lived at Rotterdam, afterwards at Gouda about 1671 and about 1673 at Hamburg; then again at Rotterdam. Probably pupil of S. de Vlieger or Julius Porcellis at Rotterdam.

535. A brisk Gale.

On canvas, 1.52 by 1.165. Signed: *J. Bellevois*.
Formerly in the Law Courts at the Hague.

BERCHEM. Claes Pietersz. Berchem (or Berghem), Dutch painter of landscapes and animals, rarely of historical subjects and battles, engraver, baptized at Haarlem Oct. 1st, 1620, died at Amsterdam Feb. 18th, 1683. Pupil of his father Pieter Claesz., the painter of still-life, of Jan van Goyen, Claes Moeyaert, Pieter de Grebber, Jan Wils and Jan Baptist Weenix. Probably he visited Italy, and became in 1642 a member of the Guild of St. Luke at Haarlem; afterwards he lived at Amsterdam. Of his many pupils we mention Jan van der Meer the Younger, Hendrick Mommers, Karel Du Jardin, Justus van Huysum and Pieter de Hooch. His drawings and etchings are beautiful.

11. The Shepherdess.

On canvas, 2.52 by 2.62. Life size figures. Signed: *C. Berrihem* 1648.

Purchased 1827.

12. Boar-Hunt.

On canvas, 0.49 by 0.78. Signed: *Berchem*. 1659.
From the Cabinet of William V.

13. Forging a Brook. Italian landscape.

On canvas, 0.63 by 0.77. Signed: *Berchem*. 1661.
From the Cabinet of William V.

14. Travellers attacked by Brigands.

On canvas, 0.95 by 1.05. Signed: *Berchem*.
Purchased 1816 at the van Leyden Sale f 7100.

BERRETTINI. Pietro Berrettini, called **Pietro di Cortona**, Italian painter of historical subjects, born at Cortona, Nov. 1st, 1596, died at Rome, May 16th, 1669. Pupil of Andrea Comodi and Poccetti at Florence. He lived at Florence, but principally at Rome.

309. The Holy Family.

Oil canvas, 0.99 by 0.74.

Purchased in 1823 at the de Bourck sale at Paris.

BEYEREN. Abraham Hendricksz. van Beyerem, Dutch**BELJEREN. Abraham Hendricksz. van Beijeren.****665. Still life.**

On oak, 0.98 by 0.76. Signed: *A. v. B.* (monogram).

Lent by Dr. A. Bredius (1902). From a private collection at Alkmaar.

411. Fishes and Lobsters.

On canvas, 0.75 by 0.68. Signed: *AvB.* (monogram) *f.*

Purchased 1876.

548. Flowers.

On canvas, 0.785 by 0.68. Signed: *AvB.* (monogram) *f.*

Snuck van Loosen Sale, Enkhuizen 1886. Pappelendam Sale, June 11th, 1889.

BISET. See Coques.

BLOEMAERT. Abraham Bloemaert, Dutch painter of historical subjects, social life, portraits and landscapes, engraver, born at Gorinchem in Dec. 1564, died at Utrecht Jan. 27th, 1651. Pupil of Gerrit Splinter and Joos de Beer at Utrecht, after 1580 of Jean Bassot, Maître Herry and Hieronymus Francken at Paris. He lived since 1595 at Utrecht and became one of the leaders of the Italianizing line of painters. Though an excellent painter, his colouring is often unharmonious, his composition and drawing full of mannerism. His three sons, Cornelis van Poelenburgh, Jacob Gerritsz. Cuyt and the brothers Honthorst were his pupils.

16. Hippomenes and Atalanta.

On canvas, 1.575 by 1.595. Signed: *A. Bloemaert fe.* 1626.

From Honselaersdijk and The Loo.

17. The Festival of Gods in honour of the Wedding of Peleus.

On canvas, 1.95 by 1.645. Signed: *A. Bloemaert fe.* 1638.

Purchased 1771 for the Cabinet of William V.

BOEL.
BOEIJERMANS. } See Coques.

BOIS. Willem (Guilliam) du Bois, Dutch landscape-painter, who became a member of the Guild of St. Luke at Haarlem in 1646 and was buried there July 7th, 1680. After 1660 he painted probably no more. He travelled through Germany and Switzerland, and is one of the most interesting contemporary artists of Jacob van Ruisdael, with whom he resided at Haarlem.

554. Landscape with Hills and Water.

On oak, 0.595 by 0.815. Signed: *G. d. Bois.* 1657.
 Purchased 1890 at Paris.

BOL. Ferdinand Bol, Dutch painter of portraits and historical subjects, engraver, baptized at Dordrecht in June 1616, buried at Amsterdam July 24th, 1680. He resided at Amsterdam already before 1640, where he became a pupil of Rembrandt. His early pictures are under the influence of his master; afterwards they became of a weaker colouring and of a less strong *chiaroscuro*.

585. Portrait of Admiral Michiel Adriaensz. de Ruyter (1606—1676).

On canvas, 1.575 by 1.355. Signed: *F. Bol fecit Ao.* 1667.
 There are several repetitions of this portrait, e. g. one in the Rijks-Museum at Amsterdam and one in the Museum at Hoorn.

Transferred in 1894 from the Admiralty.

19. Portrait of Vice-Admiral Engel de Ruyter, son of Michiel Adriaensz. de Ruyter (1649—1683).

On canvas, 1.31 by 1.12. Signed: *F. Bol* 1669. The background to the right, a calm sea with vessels, is painted by *Willem van de Velde the Younger*.

530. Portrait of Maerten van Juchen, Commander of Wesel from 1642—1672.

On canvas, 0.73 by 0.59.
 Purchased 1885.

BORCH. Gerard ter Borch, Dutch painter of portraits and social life and engraver, born in 1617 at Zwolle, died at Deventer Dec. 8th, 1681. Pupil of his father

Gerard ter Borch the Elder at Zwolle, of Pieter Molyn at Haarlem (1632—1635), where he came under the influence of Frans Hals. He visited England (1635), Italy (1641?), Munster (Westphalia 1646—49), Spain and France; from 1650—54 at Zwolle, afterwards until his death he resided at Deventer. Caspar Netscher was one of his pupils.

176. Unwelcome News.

On oak, 0.67 by 0.60. Signed: *G. T. B.* (monogram) 1653.
From the Cabinet of William V.

604. Portraits of Hartogh van Moerkerken, with his wife and child.

On oak, 0.42 by 0.36.

It appears from the age of the son, born Jan. 8th, 1652, that this picture was painted in 1653 or 1654. Lent 1895 by Mr. James de Fremery at 's Gravenzande and San Francisco.

177. Portrait of Gerard ter Borch.

On canvas, attached to wood, 0.61 by 0.425.
Purchased by King William I.

BORDONE. Paris Bordone, Italian (Venetian) painter of historical subjects, social life and portraits, born at Treviso about 1500, died at Venice Jan. 19th, 1570. Pupil of Titian. He visited France and Germany but resided in Venice.

310. Christ Blessing.

On canvas, 0.735 by 0.64. Signed: *PARIS—BDO.*
Purchased with the Reghellini Collection 1831.

BORSSOM. Anthony van Borssom. See **DUTCH SCHOOL** about 1650 (n^o. 570).

BOSSCHAERT. See **Willeboirts.**

BOTH. Johannes Both, Dutch landscape-painter and engraver, born about 1610 at Utrecht, where he died Aug. 9th, 1652. Pupil of Abr. Bloemaert; he visited Italy during some years and developed himself under the influence of Claude Lorrain. From 1640 he resided at Utrecht. Guiliam de Heusch was his pupil and imitator.

20. Italian Landscape.

On canvas, 1.07 by 1.25. Signed: *J. Both* (monogram).
Purchased 18.6 for f 5610.

21. Italian Landscape.

On oak, 0.51 by 0.70. Signed: *J. Both* (monogram).
Purchased 1817 for f 6000.

BOURDON. Sebastien Bourdon, French painter of historical subjects, portraits and landscapes, born at Montpellier 1621 or 1622, died at Paris May 8th, 1671. Pupil of Barthélémy at Paris. He visited Italy, where he got acquainted with Claude Lorrain, and Sweden, where he was painter to Queen Christina. From 1653 he lived at Paris.

289. Travelling Merchants.

On canvas, 0.99 by 1.34.
Purchased with the Reghellini Collection 1831.

BRAKENBURGH. Richard Brakenburgh, Dutch painter of social life and portraits, engraver, baptized May 22nd, 1650 at Haarlem, where he died Dec. 28th, 1702. Pupil of Adr. van Ostade and Hendrick Mommers, perhaps also of Jan Steen, whom he imitated. He lived at Haarlem and a short time at Leeuwarden.

544. Portrait of a Girl.

On canvas, 0.885 by 0.705. Signed: *R. Brakenburgh*, 1683.
Purchased at Brussels 1888.

BRAY. Salomon de Bray, Dutch painter of historical subjects and portraits, architect and poet, born at Amsterdam in 1597, died at Haarlem May 11th, 1664. His son Jan was an excellent painter of portraits, his son Dirck de Bray an clever wood-engraver.

437. Decorative painting. With inscription: FR. HENR. NASSAVIVS AVRIACVS. NASC. DELF. IV. CAL. FEBR. CIOIOXXIV.

On canvas, 1.02 by 2.53. Signed: *S. D. Bray*. (monogram) 1651.
From the large hall of the Huis ten Bosch. Until 1875 in the Depot.

BREDAEL. See Coques.

BREENBERGH. Bartholomeus Breenbergh, Dutch painter of landscapes and historical subjects, engraver, born 1599 at Deventer, died at Amsterdam (?) before or in 1659. He lived seven years in Italy, chiefly at

BRAKENBURGH. Richard Brakenburgh.

647. The Nicholas-eve.

On canvas, 0.765 by 0.877. Signed: *R. Brakenburg*.
Lent by the Count and Countess van Lynden van Pallandt (1900).

Rome, where he got influenced by Adam Elsheimer and became a pupil of Bril. His early pictures remind us of the manner of Poelenburgh; afterwards he painted less minutely and his pictures became more mannered. From 1633 he lived at Amsterdam.

134. Mercury discovers Herse.

On copper, 0.18 by 0.27. Falsely Signed: *C. P.*

This work was formerly attributed to *Breenberch* and is a characteristic work of his hand.

From the Cabinet of William V.

BREKELENKAM. Quiringh Gerritsz. Brekelenkam, Dutch painter of social life, born at Zwammerdam about 1620, died at Leiden in 1668, where he lived already before 1648. His work is very unequal, sometimes it resembles that of Metsu and Pieter de Hooch, then again it is too dark and carelessly painted.

562. The Blood-letting.

On oak, 0.48 by 0.37. Signed: *Q v. B.* (monogram).

Lent by Dr. A. Bredius since 1892.

BRIL. See **Rottenhammer.**

BRONZINO. See **Allori.**

BROUWER. Adriaen Brouwer, Dutch-Flemish painter, born at Oudenaarde in 1605 or 1606, buried at Antwerp Feb. 1st, 1638. He lived at Amsterdam about 1626, and was a pupil of Frans Hals at Haarlem about 1628. After 1631 he resided at Antwerp, where Teniers imitated him in his first time. Craesbeeck was his pupil and imitator.

607. Portrait believed to be that of the Painter.

On oak, 0.24 by 0.16.

Purchased in London 1897.

BRUEGHEL. Jan Brueghel I (Velvet Brueghel), Flemish painter of landscapes, flowers and figures, engraver, born at Brussels 1568, died Jan. 13th, 1625 at Antwerp. Pupil of Pieter Goetkint the Elder at Antwerp. He visited Italy (1593—1596) lived at Antwerp and for some time at Brussels. He had a great

many pupils, and imitators. His son Johannes Brueghel II painted in his style.

236. The Garden of Eden.

On copper, 0.135 by 0.195.
Received in the Museum after 1817.

283. The Rest during the Flight into Egypt.

On copper, 0.215 by 0.29. Figures by *Rottenhammer*.
From The Loo. Cabinet of William V.

285. Christ delivering souls out of Purgatory.

On copper, 0.265 by 0.355. Signed: *I. BRUEGHEL*. 1597.
Some figures are painted by *Rottenhammer*.
From the Cabinet of William V.

BRUEGHEL. Jan Brueghel I. See **VAN BALEN** (n^o. 233), **ROTTENHAMMER** (n^{os}. 281, 282), **RUBENS** (n^{os}. 234, 253).

BURI. Friedrich Buri, German painter of historical subjects and portraits, born at Hanau in 1763. Pupil of Tischbein. He visited Italy, and was a painter to the Courts of Dresden and Berlin.

272. Cupid triumphing.

On canvas, 1.52 by 1.21.
Presented by H. M. *Frederika Louisa Wilhelmina*, Princess of Prussia, Queen consort of H. M. King *William I* of Holland.
Buri was her teacher in painting.

CAGLIARI. Attributed to **Carlo Cagliari**, Italian (Venetian) painter of historical subjects, born at Venice 1572, where he died 1596. Son and pupil of Paolo Cagliari, called Paolo Veronese, whom he imitated and of Giacomo Bassano.

311. The Adoration of the Magi.

On canvas, 1.15 by 1.61.
Purchased with the Rainer Collection. 1821.

CAMBIASO. Attributed to **Luca Cambiaso**, Italian (Genoese) painter of historical subjects, born at Moneglia near Genoa Oct. 18th, 1527, died at Madrid about 1585. Pupil of his father Giov. Cambiaso. He lived for some time at Rome, principally at Genoa and Madrid.

313. The Madonna and Child.

On poplar, 0.82 by 0.67.
Purchased with the Rainer Collection. 1821.

CAPPELLE. Jan van de Cappelle, Dutch painter and engraver of marine and winter-landscapes, born 1624 or 1625 at Amsterdam, where he was buried Dec. 22nd, 1679. Imitator and perhaps pupil of Simon de Vlieger. He lived at Amsterdam; Rembrandt painted his portrait. His sea-pictures belong to the finest works of this kind, which ever have been painted.

567. A Winter scene.

On canvas, 0.518 by 0.618. Signed: I. V. CAPPELLE. fec. 1653.

As an Isaack van Ostade in Sir Joshua Reynolds's Collection. Purchased in London in 1893.

CARLEVARIS. Attributed to Luca Carlevaris, Italian painter of landscapes and architecture, engraver, born at Udine 1635, died at Venice in 1734. He published in 1705 a series of 100 etchings, views of Venice.

307. Ruins of a Roman Palace.

On canvas, 0.74 by 0.56. With the false signature: BELLOTTIDIT CANALETIVENETIEN PEINTRE ROIAL. Purchased by King William I.

308. Ruins of a Roman Palace.

Companion picture to n^o. 307.

CEREZO or ZERECO. Mateo Cerezo, Spanish painter of historical subjects and portraits, born at Burgos in 1635, died at Madrid in 1675. Pupil of his father Mateo and of Juan Carreño de Miranda at Madrid. The works of Murillo and van Dyck had a great influence on his development. He lived at Madrid, but painted for some time at Burgos, Valladolid and Valencia. His work is very unequal.

300. The Magdalen.

On canvas, 1.02 by 0.82. Signed: *Matheo Zerezo fec. An. Di.* 1661.

A similar picture, dated 1668, in the Czernin Collection at Vienna.

Purchased by King William I at Paris in 1823.

CHAMPAIGNE. Philippe de Champaigne, Flemish painter of historical subjects and portraits, born the 26th of May 1602 at Brussels, died at Paris Aug.

CHARDIN. Jean Baptiste Siméon Chardin, French painter of social life, portraits and still life, born Nov. 2nd. 1699, at Paris, where he died Dec. 6th. 1779. Pupil of Cazes and Coypel.

656. Still life.

On canvas, 0.33 by 0.41. Signed: *Chardin.*
Lent by Dr. A. Bredius (1901). From England.

many pupils, and imitators. His son Johannes Brueghel II painted in his style.

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Jacques Fouquières. From 1621 at Paris, where he was a pupil of l'Allemand, and working with Poussin under Duchesne at the paintings in the Luxembourg.

237. Portrait of Jacobus Govaerts, master of the ceremonies and notator of the Chapter at Antwerp.

On canvas, 1.32 by 1.08. Signed: *ÆT SVÆ*: 29. *Ao.* 1665.
Purchased by King William I 1823.

CIGNANI. Carlo Cignani, Italian (Bolognese) painter of historical subjects, born at Bologna the 15th of May, 1628, died at Forli Sept. 6th, 1719. Pupil of Fr. Albani. First „Principe” of the „Academia Clementina” founded in 1709 at Bologna. He resided at Bologna.

316. Adam and Eve, tempted by the Serpent.

On canvas, 2.35 by 1.56.
Painted in 1702 for the Cardinal *San Cesareo*.
From the Cabinet of William V.

CLAESZ. Pieter Claesz., Dutch painter of still life, born about 1590 at Burgsteinfurt, painting already before 1617 at Haarlem, where he was buried Jan. the 1st, 1661. Father and first master of Claes Pietersz. Berchem.

403. Still life.

On oak, 0.45 by 0.655. Signed: P. C. (monogram). The monogram P. C. was changed into that of *Frans Hals the Younger*.
Purchased 1876 at Paris.

CODDE. Pieter Codde, Dutch painter of social life, of portraits and historical subjects, born in 1599 or 1600 at Amsterdam, where he was buried Oct. 12th, 1678. He lived at Amsterdam. Developed under the influence of Frans Hals. Willem Duyster was his pupil.

445. Back-gammon Players.

On oak, octagon 0 204 by 0.27. Signed: *P. Codde* (monogram) *fecit* 1628.
Purchased 1878.

392. The Dancing Party.

On oak, 0 48 by 0.765. Signed: *P. Codde* (monogram) *Ao* 1636.
Purchased 1876.

COLLIER.

402. This picture is by J. V. Meulen.

COLLIER. Eduard Collier (Colyer), Dutch painter of still life, and fancy subjects, born at Breda, died before 1702 at Leiden or at Haarlem. He lived at Leiden from 1670 till after 1686. In 1673 for a short time at Haarlem. His earliest picture known is dated 1662.

402. Still life („Vanitas”).

On oak, 0.815 by 0.635. Signed: C f.
Purchased as a work of *Dou* 1876.

COOGHEN. Leendert van der Cooghen, Dutch painter of historical subjects, engraver, born 1611 at Haarlem, where he was buried Febr. 22th, 1681. Pupil of Jac. Jordaens at Antwerp. He lived at Haarlem. His work is very rare, as he painted only as an amateur; his drawings are excellent.

81. Christ appearing to Thomas. („Reach hither thy finger, and behold my hands; and reach hither thy hand, and thrust it into my side: and be not faithless, but believing.” St. John XX 27.)

On canvas, 1.11 by 1.552. Signed: *L. v. Cooghen*. 1654.
Purchased in 1876 in London.

COQUES. Gonzales Coques, Flemish painter of portraits and social life, born 1618 at Antwerp, where he died April 18th, 1684. Pupil of Pieter Brueghel the Younger and David Ryckaert II. He painted for Prince Frederick Henry of Orange and other princes. Surnamed „little van Dyck”; he resided at Antwerp.

238. The Picture Gallery. This work, presented in 1683 by the Guild of St. Luke at Antwerp to Jan van Bavegom, solicitor to the court of Brabant at Brussels, who had obtained for them a favourable verdict to a long lawsuit against six other guilds, has been painted by a great many Antwerp artists. Only the portraits are by **Coques**. The architectural part is by **Willem van Ehrenberg**, (born in Germany in 1637, died about 1676 at Antwerp). The principal pictures are:

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392. The Dancing Party.

On oak—0.48 by 0.765. Signed: *P. Codde* (monogram) *Ao* 1636.

CODDE. Pieter Codde.

651. Portrait of a man and his wife.

On oak, 0.43 by 0.35. Signed: *P. C.* (monogram) 1634.
Lent by the Count Bentinck Waldeck Limpurg at the Hague (1900).

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238—10. TO THE LEFT. Beginning at the top:

- Christ with the Centurion: By Peeter Ykens.** (1648—1695).
- 238—11. In a cartouche: **The Earth** (allegorical subject) by **Erasmus Quellinus** (1607—1678). Signed: *E. Q.*
- 238—12. **Italian Landscape** by **Antoni Goubau.** (1616—1698). Signed: *A Goubau f.* Next to it: **Ascalaphius transformed into an owl** by **Carel Emanuel Biset.** (1633—after 1691). Signed: *C. E. Biset f.*
- 238—16. Beneath these pictures: **A Boar Hunt** by **Peter Boel.** (1622—1674.)
- 238—14 and 15. To the right: **Moonshine** and a **Small Landscape** by **Johan van Kessel.** (1626—1679.) Signed: *J. v. K.*
- 238—9. Under the column to the left: **Landscape** by **Pieter van Bredael.** (1629—1719.) Signed: *P. V. B. f.* and to the right a **Marine** by
- 238—1. In the left hand corner: **Nymphs and Fauns** by **Jan de Duyts.** (1629—1676.) Signed: *I. de Duyts f.* 1671. Next to it: **Seapiece.** By **Jan Peeters.** (1624—1677.) Signed: *I. P.*
- Above the entrance in the middle:
- 238—20. **The Judgment of Paris** by **Theodoor Boeyermans.** (1620—1678.) Beneath this picture:
- 238—33. **Leda** by the same artist.
- TO THE RIGHT. Beginning from the top:**
- 238—22. **The Triumph of Silenus** by **Jan Cossiers.** (1600—1671.) With an illegible signature: *Cossie*
- 238—23. In a cartouche: **The Water** (allegorical subject) by **Theodoor Boeyermans.** Signed: *TB* (monogram).
- 238—24. **The four Seasons** by **Theodoor Boeyermans.** Signed: *T. Boeyermans F.* And a **Landscape**
- 238—25. **cape** by (Illegible signature).
- 238—28. Beneath these figures: **A still life of Fruit** by
- 238—26 and 27. To the left: **The Descent from the cross** and a **view in a town**, both by **Johan van den Hecke.** (1620—1684.) Signed: *I. V. H.* to the right:

- 238—29. A Landscape by? and beneath it a
 238—30. Village fair by Peter Spierinckx. (1635—
 1711). Signed: *Pr. Spierinckx*.
 Under the column:
 238—21. To the left A Landscape by Johan van den
 Hecke. (1620—1684.) Signed: *I. V. HECKE*.
 238—31. To the right: Men Bathing by the same artist.
 In the right hand corner:
 238—3. A Study of still life by Peeter Gysels. (1621—
 1690.) Signed: *Peeter Gysels*. And Venus and
 238—4. Adonis by Casper Jacob van Opstal. (1654—
 1717.) Signed: *C. van Opstal*. 1706.
 In the middle above the Chimney-piece:
 238—34. Hero and the Daughters of Nereus by?
 To the left of the Chimney-piece:
 238—35. Charles V after Titian.
 238—36. Portrait of a Prince and a Princess.
 238—37. Philips IV. Copy after Velazquez.
 238—38. Two portraits after van Dyck.
 To the right of the Chimney-piece:
 238—39. Philips II of Spain.
 238—40. Portrait of a Prince.
 238—41. Portrait of a Cardinal.
 238—42. Portrait of a Warrior.
 At the side utmost to the left:
 238—5 and 6. A marine and a skirmish of horse.
 238—7 and 8. Landscapes by J. van den Hecke.
 At the side utmost to the right:
 238—32. Landscape by?

CORNELISZ. Cornelis Cornelisz. van Haarlem, Dutch painter of historical subjects and portraits, born 1562 at Haarlem, where he died Nov. 11th, 1638. Pupil of Pieter Pietersz. at Amsterdam, afterwards of Gillis Coignet at Antwerp. He visited France in 1579, but lived permanently at Haarlem from 1583; he was also an architect and an influential master of the Italianising style. He had many pupils and imitators.

22. The Massacre of the Innocents.

On canvas, 2.70 by 2.55. Signed: *C. C.* (in monogram) *f.*
A 1591.

This picture formed the centre of an altar-piece.

The wings have been painted by M. Heemskerck. See
n^o. 51 and 52.

From the Palace called Prinsenhof at Haarlem and The Loo.
Transferred 1825 from the Rijks Museum at Amsterdam
to the Mauritshuis.

23. The marriage of Peleus and Thetis.

On canvas, 2.47 by 4.20.

Painted 1593 for the Palace called Prinsenhof at Haarlem.
Transferred with the former picture in 1825 from the
Rijks Museum at Amsterdam to this Gallery.

CORNELISZ. Jacob Cornelisz van Oostsanen (calling himself also **Jacobus Amstelodamensis**), Dutch painter of historical subjects and portraits and wood-engraver, born about 1480 at Oostsanen, died after 1533 at Amsterdam, where he was painting already in 1510. Master of Jan van Scorel and of his son Dirck Jacobsz.

1. Salome, Daughter of Herodias, showing the Head of St. John te Baptist.

On oak, 0.71 by 0.52. Signed: *I. A.* (Between the two letters the monogram of the painter, also used by his son *Dirck Jacobsz.*) 1524.

Transferred 1755 from the Castle Oranienstein to the Cabinet of William V.

Attributed to Jacob Cornelisz. van Oostsanen.

433. Triptych. Central piece: **Solomon, adoring the Idols.** On the left wing: **the Queen of Sheba before Solomon.** On the right wing: **God appears to Solomon.** On the outsides of the wings the coat of arms of *Willem Simon Maertensz.*, called *Stavenisse* (1498—1557), and of *Adriana Cornelis Eeuwoutsdr.*, his wife (1506—1546).

On oak. Central piece 1.075 by 0.77. Wings, 1.075 by 0.325. Some connoisseurs attribute this Triptych to *Herri met de Bles*. Bequeathed by Jhr. Mr. *J. de Witte van Citters* to the State in 1876.

CORTONA. See **BERRETTINI.**

COSIMO. See **PIERO.**

COSSIERS. See **COQUES.**

CROIX. Pieter Frederik de la Croix, Dutch painter of portraits, born 1709 in France, died at The Hague in the beginning of Dec. 1782, where he was inscribed in to the register of painters in 1755. He was born deaf and dumb, and self-taught. Some of his portraits in pastel are engraved.

539. **Portrait of the Vice-Admiral J. A. Zoutman** (1714—1793).

Pastel on paper, 0.45 by 0.375. Signed: *P. F.* (monogram)
De la Croix fecit 1781.

See for the portrait of his wife: Dutch school. End XVIIIth century n^o. 540.

Presented by Jhr. M. V. E. L. de Stuers. 1887.

CUYLENBORCH. Abraham van Cuylenborch, Dutch painter of landscapes and figures, born in the beginning of the XVIIIth century at Utrecht, where he was buried Nov. 22nd, 1658. Pupil and imitator of Poelenburgh. Since 1639 a member of the Guild of St. Luke at Utrecht.

22. **Diana with her Nymphs.**

On oak, 0.32 by 0.39. Signed: *A. V. Cuylenborch f.*

Formerly attributed to *C. Poelenburgh.*

Came into the Cabinet after 1817.

CUYP. Aelbert Cuyp, Dutch painter of social life, landscapes and animals (he painted also portraits and still life), born in October 1620 at Dordrecht, where he was buried Nov. 7th, 1691. Pupil of his father Jacob Gerritsz. Cuyp; he lived at Dordrecht, where he was much esteemed. His early works are resembling those of van Goijen.

25. **Portrait of a Gentleman of the de Roovere family.**

CUYP. Aelbert Cuyp.

627. **Fowls.**

On oak, 0.55 by 0.74. Signed: *A. Cuyp A^o. 1651.*

Lent by Dr. A. Bredius (1899). From England.

667. **Landscape, after the rain.**

On oak, 0.53 by 0.687. Signed: *A. Cuyp.*

Lent by Dr. A. Bredius (1902). From England.

22. The Massacre of the Innocents.

On canvas, 2.70 by 2.55. Signed: *C. C.* (in monogram) *f.*
A 1591.

This picture formed the centre of an altar-piece.

The wings have been painted by M. Heemskerck. Scene
n^o. 51 and 52.

From the Palace called Prinsenhof at Haarlem and The Loo.
Transferred 1825 from the Rijks Museum at Amsterdam
to the Mauritshuis.

23. The marriage of Peleus and Thetis.

On canvas, 2.47 by 4.20.

Painted 1593 for the Palace called Prinsenhof at Haarlem.

Transferred with the former picture in 1825 from the
Rijks Museum at Amsterdam to this Gallery.

CORNELISZ. Jacob Cornelisz van Oostsanen (calling himself also **Jacobus Amstelodamensis**), Dutch painter of historical subjects and portraits and wood-engraver, born about 1480 at Oostsanen, died after 1533 at Amsterdam, where he was painting already in 1510. Master of Jan van Scorel and of his son Dirck Jacobsz.

1. Salome, Daughter of Herodias, showing the Head of St. John te Baptist.

On oak, 0.71 by 0.52. Signed: *I. A.* (Between the two letters the monogram of the painter, also used by his son *Dirck Jacobsz.*) 1524.

Transferred 1755 from the Castle Oranienstein to the Cabinet of William V.

Attributed to Jacob Cornelisz. van Oostsanen.

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25. **Portrait of a Gentleman of the de Roovere family.**

On canvas, 1.23 by 1.53. Signed: *A. cuijp.*

Purchased 1820 from the Repelaer van Driel family at Dordrecht.

DASHORST. See **MORO.**

DEELEN. Dirck van Deelen, Dutch painter of architectural subjects, born about 1605 at Heusden, died May 16th, 1671 at Arnemuiden, where he was a burgomaster; for some time he lived at Middelburg and Antwerp.

26. The great Hall of the Binnenhof at The Hague during the Assembly of the States in 1651. The flags, captured by the armies and fleet of the Republic, which are seen in this picture, are now in the royal palace at Amsterdam.

On oak, 0.52 by 0.66. The figures formerly ascribed to Anth. Palamedes are, as in most of van Deelen's pictures, by the painter's own hand.
Purchased 1819.

DITTMARS. Henderik Dittmars, German painter of portraits and historical subjects, who worked from 1658 at Hamburg, afterwards at the Court of the Danish Kings at Copenhagen. He visited probably Holland, perhaps also Italy. He died before 1678, in which year his widow is mentioned.

128. Portrait of a Man.

On walnut, 0.50 by 0.375, oval. Signed: *H. Dittmars fec. 1664.*
Received in the museum after 1817.

DOES. Simon van der Does, Dutch painter of landscapes and animals and engraver, born at Amsterdam? 1653, died at Antwerp? 1717. Pupil of his father Jacob van der Does, of Karel Du Jardin, Caspar Netscher and Gerard de Lairese. He painted principally at The Hague, for a short time at London, Brussels and Antwerp. Van Gool was his pupil.

1. Shepherdess with Sheep.

On canvas, 0.60 by 0.70. Signed: *S. van der Does. MDCCXI.*
Acquired 1825 by exchange with other pictures from the Rijksmuseum at Amsterdam.

DOORDT. Jacob van Doordt, Dutch painter, who lived about 1610—1630 in Denmark and Sweden, where he was a painter to the Court of Christian IV and afterwards of Sophia, Queen of Denmark and Norway. Very little is known about this artist, whose portraits are only to be found in Denmark and Sweden.

466. Portrait of Sophia, Queen of Denmark and Norway (1557—1631).

On canvas, 1.16 by 1.03.

Signed with a long inscription with all the titles of the Queen and the date 1626.

From the Depot 1882.

DOU. Gerrit (Gerard) Dou, Dutch painter of social life, interiors and portraits, born at Leiden on the 7th of April, 1613, where he was buried Feb. 9th, 1675. Pupil of his father Douwe Jansz. (a painter on glass), of Bartholomeus Dolendo, an engraver, Pieter Couwenhoven and principally of Rembrandt (from 1628—1631), under whose influence he developed himself. Dou is the head of the Leiden school of extremely finished interiors, and had many pupils and imitators.

32. The Young Mother.

On oak, arched, 0.725 by 0.56. Signed: *G. Dou* (monogram) 1658.

Probably presented by the East-India Company or the States of Holland to King Charles II of England in 1660.

Collection of King James II and of the King-Stattholder William III; afterwards in the Cabinet of William V.

33. Young Woman holding a Lamp.

On oak, 0.19 by 0.14.

This picture might also be the work of *G. Schalcken*.

From the Loo and the Cabinet of William V.

DROOCHSLOOT. Joost Cornelisz. Droochsloot, Dutch painter of historical subjects, landscapes, and social life, engraver, born (at Utrecht?) in 1586, where he died in 1666, on the 14th of May. In 1616 he became a member of the Guild of St. Luke at Utrecht. Jacob A. Duck was probably his pupil. The pictures of his son Cornelis are painted exactly in the same manner as his.

34. A Village fair.

On oak, 0.445 by 0.80. Signed: *J. C. D. S.* (monogram) 1652. Purchased 1873.

35. A Dutch Village.

Measures, monogram and origin as above.

DUBOIS. See BOIS.

DUJARDIN. See **JARDIN.**

DUCQ. **Johan Le Ducq**, Dutch painter of landscapes and cattle, engraver, born 1629 or 1630 at The Hague, where he died in the end of 1676 from wounds received in the war. Inscribed 1660 in the registers of painters at The Hague. Since 1671 an ensign in the service of the States-General. Imitator, perhaps pupil of Du Jardin. He is often mistaken for Jacob A. Duck, who painted „corps-de-garde's” and „conversations”.

74. The Shepherdess.

On oak, 0.32 by 0.40.

From the Cabinet of William V. This picture could be also a fine old copy after *Du Jardin*.

DUGHET. **Gaspard Dughet**, called **Gaspard Poussin** or **le Guaspre**, Italian landscape painter, born 1613 at Rome from French parents, deceased there May 25th, 1675. Pupil and brother in law of Nicolas Poussin whose landscapes he imitated. He lived at Rome.

320. Italian Landscape.

On canvas, 0.47 by 0.62.

Purchased 1821 with the Rainer Collection.

DUYTS. See **COQUES.**

DUSART. **Cornelis Dusart**, Dutch painter and engraver of social life, born April 24th, 1660 at Haarlem, where he died Oct. 1st, 1704. Pupil and clever imitator of Adriaen van Ostade. He lived at Haarlem.

440. Interior with Peasants.

On oak, 0.405 by 0.495. Signed: *Corn. Dusart.*

Purchased 1877 in Paris for f 3000.

DUYSTER. **Willem Cornelisz. Duyster**, Dutch painter of „corps-de-garde's” and of portraits. Born at Amsterdam in 1599 or 1600, where he was buried Jan. 31st, 1635. Probably a pupil of Pieter Codde. He lived at Amsterdam. His pictures are extremely finished, and especially the silk and satin of the costumes are cleverly painted.

408. An Officer.

On oak, 0.405 by 0.315.

Purchased in 1876 as by *Anthony Palamedes.*

DYCK. Sir Anthony van Dyck, Flemish painter of historical subjects and portraits, engraver, born March 22nd, 1599 at Antwerp, died in London Dec. 9th, 1641. Pupil of Hendr. van Balen and principally of Rubens at Antwerp. In 1621—26 he visited Italy, especially Genoa and left shortly afterwards for London, where he became 1632 painter to Charles I. He had numerous pupils and imitators. His first works under the influence of Rubens and Caravaggio are better than his last.

239. Portrait of a member of the family Sheffield.

On canvas, 1.13 by 0.98 Signed: *Aet. suae.* 37. 1627. *Anto. van Dyck fecit.*

From the Cabinet of William V.

240. Portrait of Anna (?) Wake, apparently Wife of the preceding.

On canvas, 1.13 by 0.98. Signed: *Aet. suae.* 22. *An.* 1629. *Anto van Dyck fecit.*

From the Cabinet of William V.

242. Portrait of the Painter Quintyn Simons.

On canvas, 0.98 by 0.84.

From the Cabinet of William V.

COPY AFTER A. VAN DYCK.

472. Portrait of Jan III Count of Nassau-Siegen.

On canvas, 0.73 by 0.60.

From the Depot 1883.

DYCK. Anthonie van Dyck. See **SNIJDERS** (N^o. 258).

DIJK. Philip van Dijk, Dutch painter of historical subjects and portraits, born at Amsterdam, Jan 10th, 1680, died at The Hague Febr. 3^d, 1753. Pupil of Arnold Boonen at Amsterdam, where he lived for some time; afterwards at Middelburg (since 1710) and The Hague. For a while at Cassel, as a painter to the Elector of Hesse.

27. Judith.

On oak, 0.28 by 0.305. Signed: *P. van Dyck.* 1726.

This picture was transferred from the Palace at Leeuwarden to the Cabinet of William V.

28. Lady, playing a Lute.

On oak, 0.155 by 0.125. Signed: *PvDyk* (monogram)
From the Cabinet of William V.

29. Lady at her Toilette.

On oak, 0.29 by 0.23. Signed: *Ph. v. Dyk. F.*
This picture was transferred as N^o. 27.

29. The Clerk.

On canvas, 0.26 by 0.21.
This picture was transferred as N^o. 27 and 29.

EHRENBERG. See COQUES.

EVERDINGEN. Caesar Boëtius van Everdingen, Dutch painter of historical subjects, social life and portraits, born 1606? at Alkmaar, where he was buried Oct. 13th, 1678. He lived at Alkmaar, but about 1648—1656 at Haarlem and 1661 at Amsterdam. Brother of Allaert van Everdingen.

39. Diogenes in search of a Man. (Several of the portraits in this picture are members of the Haarlem family Steyn. Scene on the Groote Markt at Haarlem.)

Canvas on wood, 0.775 by 1.035. Signed: *Anno 1652. CVE.* (monogram). Bequeathed by Mrs. Steyn, née Schellinger, to Prince William V, 1773.

FABRITIUS. Carel Fabritius, Dutch painter of portraits, social life and historical subjects, born about or before 1620, died by the catastrophe of Delft Oct. 12th, 1654, where he was inscribed in the Guild of St. Luke in 1652. He resided about 1640—1650 at Amsterdam and was perhaps the cleverest pupil of Rembrandt, without being merely an imitator of his master. Johannes Vermeer was probably his pupil. Hardly half a dozen of pictures by Carel Fabritius are known, three of which are in his native country.

605. The Linnet.

On oak, 0.335 by 0.228. Signed: *C. Fabritius. 1654.*
From the Collection of W. Bürger (Th. Thoré). Purchased 1896 at Paris.

FATTORINO. See BARTOLOMMEO.

FETI. See **ITALIAN SCHOOL** N^o. 398.

ELORIS. See **VRIENDT**.

FOGOLINO. **Marcello Fogolino**, called **Vincentinus**, Italian painter of historical subjects and engraver, born at S. Vito in Friuli at the end of the XVth century, died. He developed himself under the influence of Giov. Speranza and Pordenone, and lived at Vicenza (1520—40) at Pordenone (1522 and 1533) and after 1536 at Trent.

347. The Virgin and Infant Christ, surrounded by the Saints Catherine, Francesco d'Assisi, John the Baptist and Mary Magdalen.

On canvas, 2.66 by 1.95. Signed: *MARCELLVS VINCENTINVS P.*

Purchased with the Reghellini Collection 1831.

FRANCKEN. **Frans Francken the Younger (II)**, Flemish painter of historical subjects, born May 2nd, 1581 at Antwerp, where he died May 6th, 1642. Pupil of his father, who bore the same name. Uncle and master (?) of Frans Francken III; he lived at Antwerp.

244. A Dancing Party at the Court of Albert of Austria and his Wife Isabella Clara Eugenia These and some of the principal guests (altogether seven portraits, in the middle Prince Philip William of Orange, eldest son of William the Silent, and his wife Eleonora of Bourbon, Princess of Condé) are painted by **Frans Pourbus the Younger (II)** born 1569 at Antwerp, died 1622 at Paris.

On oak, 0.686 by 1.135. Signed: *Den J. ffraenck.*

From The Loo and from the Cabinet of William V.

FRANCKEN. See **NEEFFS**.

FRENCH SCHOOL. Second half of the XVIth century.

432. Portraits of the Brothers de Châtillon-Coligny.

To the left Cardinal *Odet*, in the middle the Admiral *Gasnard* to the right the General *Francois*

FLINCK. **Govert Flinck**, Dutch painter of portraits and social life, born at Cleves Jan. 25 th. 1615, died at Amsterdam Febr. 2 nd 1660. Pupil of Lambert Jacobsz. at Leeuwarden and especially of Rembrandt at Amsterdam. He resided at Amsterdam.

631. The Christ as a Gardener.

On canvas, 0 535 by 0.41. Signed. *Gt. F.*

Copy after the picture by *Rembrandt*, that is now in Buckingham Palace at London.

Lent by the Count and Countess van Lynden van Pallandt(1899).

28. Lady, playing a Lute.

On oak, 0.155 by 0.125. Signed: *PvDyk* (monogram)
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From The Loo and from the Cabinet of William V.

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FRENCH SCHOOL. Second half of the XVIth century.

432. **Portraits of the Brothers de Châtillon-Coligny.** To the left Cardinal *Odet*, in the middle the Admiral *Gaspard*, to the right the General *François*.

On canvas, 1.91 by 1.63.

From the Cabinet of William V.

————— Beginning of the XVIIIth century.

294. **Portrait of a Prince.** Perhaps a Prince of Nassau-

Siegen. Formely ascribed to *Justus van Egmont* and *Hyacinte Rigaud*.

On canvas, 1.30 by 1.06.

From the Cabinet of William V.

GEERAERTS. Martinus Josephus Geeraerts, Flemish painter of historical subjects and grisailles in the style of Jacob de Wit, baptized April 7th, 1707 at Antwerp, where he lived and died Febr. 16th, 1791. Pupil of Abraham Godyn.

245. Autumn.

On canvas, 0.85 by 0.98.

From the Cabinet of William V.

GELDER. Arent de Gelder, Dutch painter of historical subjects and portraits, born at Dordrecht Oct. 26th, 1645, buried in that town Aug. 28th, 1727. Pupil of Samuel van Hoogstraten and about 1662 or still later of Rembrandt at Amsterdam. He lived at Dordrecht.

40. Judah and Tamar.

On canvas, 0.80 by 0.975. Signed: *A. de Gelder* f.

Presented by Mr. H. Count of Limburg-Stirum, 1874.

GELDORP. Geldorp Gortzius, called **Geldorp**, Flemish painter of historical subjects and portraits, born at Louvain 1553, died at Cologne about 1616—1618. Pupil of Frans Francken I and of Frans Pourbus the Elder at Antwerp, where he lived since 1570. From 1579 until his death at Cologne, where he painted for the Duke of Terranova. Some of his portraits have great merits.

318. The Magdalen in Adoration.

On oak, 0.54 by 0.44.

Purchased with the Reghellini Collection in 1831.

GIORDANO. Luca Giordano, called **Fa presto**, Italian painter of historical subjects, born 1632 at Naples, where he died Jan. 12th, 1705. Pupil of Ribera at Naples. He studied afterwards at Rome at Pietro da Cortona's and lived at Naples, Florence, Rome, and from 1692—1700 at Madrid. An extremely prolific artist, painting with unexampled rapidity.

334. **Prometheus.** (A Vulture is picking at his ever growing liver).

On canvas, 1.11 by 1.215.

Purchased with the next n°. with the Reghellini Collection. 1831.

335. **Sisyphus.** (Carrying a piece of a rock to the top of a mountain; having reached the top, it falls down again, and he has to begin anew).

On canvas, 1.08 by 1.19.

Measures and origin as the preceding n°. The pictures were formerly wrongly attributed to *Salvator Rosa*.

GLAUBER. Johannes Glauber, surnamed Polydorus, Dutch landscape painter and engraver, born 1646 at Utrecht, died at Schoonhoven about 1726. Pupil of Berchem, and at Lyons of Adr. van der Cabel about 1672. In Italy under the influence of Gaspar Poussin (1674—1679). He lived at Hamburg until 1685, afterwards at Amsterdam and at The Hague.

41. **Adonis hunting**

On canvas, 1.42 by 1.605.

The figures are by *Gerard de Laireesse*.

Probably from The Loo.

GOLTZ. Franciscus de Goltz, unknown Dutch painter of portraits from the beginning of the XVIIIth century. Perhaps related to the family Goltzius.

427. **Portrait of a Man.**

On canvas, 1.47 by 0.965. Signed: *Aetat. 40. ao. 1613 fransisc. de goltz. fecit.*

From the Depot.

GOLTZIUS. Hendrick Goltzius, Dutch engraver and painter of portraits and historical subjects, born at Mülbracht near Venlo in Febr. 1558, died at Haarlem Dec. 29th, 1616. Pupil of Dirck Volkertsz Coornhert at Haarlem. He visited Germany and Italy 1590—1591. Eminent engraver; he began only to paint about 1600. Jacob Matham, Jacques de Gheyn and Pieter de Jode were his pupils.

44. **Mercury.**

On canvas, 2.14 by 1.20. Signed: *HG.* (monogram) *Ao. 1611.*

Purchased 1875 with the two following Ns.

FRENCH SCHOOL. Beginning of the XVIII th century.

294. This portrait is now attributed to **Largillière**.

Siegen. Formely ascribed to *Justus van Egmont* and *Hyacinte Rigaud*.

On canvas, 1.30 by 1.06.

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On canvas, 1.47 by 0.965. Signed: *Aetat. 40. ao. 1613 fransisc. de goltz. fecit.*

From the Depot.

GOLTZIUS. Hendrick Goltzius, Dutch engraver and painter of portraits and historical subjects, born at Mülbracht near Venlo in Febr. 1558, died at Haarlem Dec. 29th, 1616. Pupil of Dirck Volkertsz Coornhert at Haarlem. He visited Germany and Italy 1590—1591. Eminent engraver; he began only to paint about 1600. Jacob Matham, Jacques de Gheyn and Pieter de Jode were his pupils.

44. **Mercury.**

On canvas, 2.14 by 1.20. Signed: *HG.* (monogram) *Ao. 1611.* Purchased 1875 with the two following Ns.

43. Hercules.

On canvas, 2.07 by 1.425. Signed: *HG.* (monogram) *Ap.* 1613.
See preceding n°.

42. Minerva.

On canvas, 2.14 by 1.20.
See preceding n°.

These three pictures belonged about 1670 to Mr. Wibo at Hoorn, who had bought them for f 2700 from the Governor of Putten, Mr. Colderman. In this century they were at Oosthuizen near Hoorn.

GORTZIUS. See **GELDORP.**

GOSSAERT. Ascribed to **Jan Gossaert**, called **Jean de Mabuse**, Flemish painter of historical subjects and portraits, born about 1470 at Maubeuge, died at Antwerp 1541. He studied at Antwerp where he was influenced by the works of Quinten Massys and Gerard David. He went then to Italy, where Leonardo and Raffael exercised a strong influence on his style. He was a painter to Philip of Burgundy, Bishop of Utrecht, and lived at Antwerp, Middelburg and Utrecht.

348. The Infant Christ and St. John the Baptist.

On oak, 0.395 by 0.586.

This picture is a good copy of a celebrated picture by Leonardo da Vinci, lost at present, but copied very often in the XVIIth century. The charming landscape, which forms the background is added by the copyist.

Purchased 1821 with the Rainer Collection.

GOUBAU. See **COQUES.**

GOVAERTS. **Abraham Govaerts**, or **Goyvaerts**, Flemish landscape painter, baptized Aug. 30th, 1589 at Antwerp, where he died Sept. 13th, 1626. He was probably a pupil, certainly an excellent imitator of Jan Brueghel (Velvet Brueghel).

45. A Forest scene.

On oak, 0.625 by 1.01. Signed: *AGovaerts.* (monogram) 1612.
From the Castle Oranienstein and the Cabinet of William V.

GOYEN. **Jan van Goyen**, Dutch painter of landscapes and marine, engraver, born April 13th, 1596 at Leiden, died at The Hague in April 1656. Pupil of

GOIJEN. Jan van Goyen.

624. River Scene with many Sailing Boats.

See under the **Addenda**, p. 98.

Coenr. van Schilperoort and Isaack van Swanenburgh at Leiden, of Willem Gerritz. at Hoorn, and of Esaias van de Velde. He travelled in France and Belgium. Back at Leiden before 1619; since 1634 at The Hague. His last pictures, mostly painted with grey and brown, are his masterpieces. He had numerous imitators, a. o. Pieter Molyu, Pieter Nolpe, Sal. van Ruysdael, Aelbert Cuypp in his early works and Herman Saftleven.

551. View of Dordrecht from Papendrecht.

On oak, 0.45 by 0.715. Signed: *v. Goyen*. 1634.

From the Lippmann von Lissingen sale 1876 at Paris and the Secrétan Collection.

Purchased 1889.

GYSELS. See **COQUES**.

HAARLEM. See **CORNELISZ**.

HACKAERT. Jan Hackaert, Dutch painter and engraver of landscapes, born 1629 at Amsterdam, where he died in 1699 (?). 1653—1658 he visited Switzerland and Italy and resided from that time at Amsterdam.

470. Italian Landscape.

On oak, 0.28 by 0.345. Signed: *J. H.* Figures by *Joh. Lingelbach*.

Purchased 1882 at Brussels.

HAENSBERGEN. Johannes van Haensbergen, Dutch painter of landscapes, historical subjects and portraits. Born at Utrecht Jan. 2nd, 1642, died at The Hague Jan. 10th, 1705. Pupil of Cornelis Poelenburgh at Utrecht, where he lived still 1668. From that time until his death at The Hague. It is sometimes difficult to distinguish his pictures from those of his master. Later on he painted only portraits.

135. Women Bathing.

On copper, 0.175 by 0.225.

Formerly attributed to *C. Poelenburgh*.

From the Cabinet of William V.

601. Still life.

On oak, 0.398 by 0.300. Signed: *Joh. Haensbergh Gorco. fe.* 1665.

Presented by Mr. T. Humphry Ward in London, 1895.

42

42

...ing n°. 1.20.

These three pictures belonged about 1670 to Mr. Wibo at Hoorn, who had bought them for f 2700 from the Governor of Putten, Mr. Colderman. In this century they were at Oosthuizen near Hoorn.

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On oak, 0.28 by 0.345. Signed: *J. H.* Figures by *Joh. Lingelbach.*

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On copper, 0.175 by 0.225.

Formerly attributed to *C. Poelenburgh.*

From the Cabinet of William V.

601. Still life.

On oak, 0.398 by 0.300. Signed: *Joh. Haensbergh Gorco. fe.* 1665.

Presented by Mr. T. Humphry Ward in London, 1895.

HAGEN. Joris van der Hagen (Verhagen), Dutch landscape-painter, living already before 1640 at The Hague, where he was buried May 23rd, 1669. Perhaps about 1650 and 1657 for a time at Amsterdam; he painted also in Guelderland and near the Rhine.

46. View near Arnhem.

On canvas, 0.65 by 0.88. Dated on a house: 1649. Traces of a signature. The date is perhaps not to be taken as the year of the picture.

From the Castle of Hondsholredijk. Afterwards in the Cabinet of William V.

47. The Rynpoort at Arnhem.

On canvas, 0.66 by 0.88. Figures by *Adriaen van de Velde*. Origin as n^o. 46.

HALS. Frans Hals, Dutch painter of portraits and social life, born about 1580—1581 at Antwerp, buried Sept. 7th, 1666 at Haarlem. Pupil of Karel van Mander. He lived from about 1600 until his death at Haarlem, where he formed a numerous school; next to Rembrandt Hals ranks amongst the greatest portrait painters of the XVIIth century. His pupils were a. o. his six sons, Adr. Brouwer. Adr. van Ostade, Ph. Wouwerman, and very probably Jan Miense Molenaer and Judith Leyster.

459. Portrait of Jacob Pietersz. Olycan.

On canvas, 1.22 by 0.97. Signed: *Aet. suae. 29. Ao. 1625.* Purchased in 1889 for f 10,000 with the next n^o.

460. Portrait of Aletta Hanemans, wife of the preceding.

On canvas, 1.22 by 0.97. Signed: *Aet. suae. 19. Ano. 1625.* Origin as the preceding n^o.

618. Portrait of a Man.

On oak, 0.245 by 0.195. Purchased at Amsterdam, 1898. f 5000.

HANNEMAN. Adriaen Hanneman, Dutch painter of historical subjects and portraits, born about 1601 at The Hague, where he was buried July 11th, 1671. Pupil of Anthony van Ravesteyn and Daniel Mytens

the Elder, imitator of Anthony van Dyck. He lived at The Hague; from 1625—1640 in London.

241. **Portraits of Constantyn Huygens and his children.** In the centre Constantyn Huygens the Elder, Seigneur de *Zuylichem* (1596—1687) great statesman and poet; above him, to the right his son *Constantyn*, afterwards Secretary to the Prince

King of Great Britain;

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afterwards wife of *Philip*

On canvas, 2.06 by 1.745. Signed: ECCE HEREDITAS DOMINI. Anno 1640.

Until 1882 ascribed to *A. van Dyck*.

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596. **Still life.**

On oak, 0.462 by 0.69. Signed: *Heda*. 1629.

In 1895 purchased at Amsterdam.

HEEM. *Cornelis de Heem*, Dutch-Flemish painter of still life and flowers, baptized at Leiden April 8th, 1631, buried at Antwerp May 17th, 1695. Pupil and imitator of his father *Jan Davidsz. de Heem*. He lived at Antwerp, for some time (1676) at The Hague. His work is generally inferior to that of his father.

50. **Fruit.**

On canvas, 0.65 by 0.50. Signed: C. DE HEEM.

From the National Museum in the *Huis ten Bosch*.

HEEM. *Jan Davidsz. de Heem*, Dutch painter of still life and flowers, born at Utrecht in 1606, died at

HAGEN. Joris van der Hagen (Verhagen), Dutch landscape-painter, living already before 1640 at The Hague, where he was buried May 23rd, 1669. Perhaps about 1650 and 1657 for a time at Amsterdam; he painted also in Guelderland and near the Rhine.

46. View near Arnhem.

HALS. Claes Hals.

623. Woman reading, attributed tot *Claes Hals*. See: **Hollandsche School, about 1650—1660**, p. 37(n°.623).

Origin as n°. 46.

HALS. Frans Hals, Dutch painter of portraits and social life, born about 1580—1581 at Antwerp, buried

HALS. Frans Hals.

641. Portrait of Willem Croes.

On oak, 0.472 by 0.343. Signed *F. H.* (monogram).
Lent by the Count and Countess van Lynden van Pallandt (1899).

459. Portrait of Jacob Pietersz. Olycan.

On canvas, 1.22 by 0.97. Signed: *Act. suae. 29. Ao. 1625.*
Purchased in 1889 for f 10.000 with the next n°.

460. Portrait of Aletta Hanemans, wife of the preceding.

On canvas, 1.22 by 0.97. Signed: *Act. suae. 19. Ano. 1625.*
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On canvas, 2.06 by 1.745. Signed: ECCE HEREDITAS DOMINI. Anno 1640.

Until 1882 ascribed to *A. van Dyck*.

Purchased 1822.

HECKEN. See **COQUES**.

HEDA. **Willem Claesz. Heda**, Dutch painter of still life and portraits, born at Haarlem 1594, still living there in 1678. He painted at Haarlem, under the influence of Pieter Claesz. His cleverly designed pictures have a bright and silvery tone.

596. **Still life.**

On oak, 0.462 by 0.69. Signed: *Heda*. 1629.

In 1895 purchased at Amsterdam.

HEEM. **Cornelis de Heem**, Dutch-Flemish painter of still life and flowers, baptized at Leiden April 8th, 1631, buried at Antwerp May 17th, 1695. Pupil and imitator of his father Jan Davidsz. de Heem. He lived at Antwerp, for some time (1676) at The Hague. His work is generally inferior to that of his father.

50. **Fruit.**

On canvas, 0.65 by 0.50. Signed: C. DE HEEM.

From the National Museum in the Huis ten Bosch.

HEEM. **Jan Davidsz. de Heem**, Dutch painter of still life and flowers, born at Utrecht in 1606, died at

Antwerp between Oct. 14th, 1683 and April 26th, 1684. Pupil of his father David; he painted from 1628—1632 at Leiden under the influence of Pieter Potter, afterwards at Antwerp under the influence of Daniel Seghers (until 1667) from 1667—1672 at Utrecht, from 1672 until his death at Antwerp. He had many pupils, e. g. Pieter de Ringh; several painters imitated his beautiful still life.

48. Fruit.

On canvas, 0.95 by 1.20. Signed: *J. D. de Heem f.*
From the Cabinet of William V.

49. Wreath of Flowers and Fruit.

On canvas, 0.57 by 0.71. Signed: *J. D. de Heem fecit.*
From The Loo and the Cabinet of William V.

613. Still life of books.

On canvas, 0.361 by 0.485. Signed: *Johannes de Heem.* 1628.
Exhibition of old masters at The Hague. 1881.
Lent by Douairière de Jonge — de Kock. 1897.

HEEMSKERCK. Maerten Jacobsz. van Heemskerck, Dutch painter of historical subjects and portraits, born at Heemskerk 1498, deceased at Haarlem Oct. 1st, 1574. Pupil of Cornelis Willemsz., Jan Lucasz. and especially of Jan van Scorel. Afterwards, during his stay in Italy, he became one of the worst mannerists; but at his time his Michel-Angelesque style was much admired in Holland. He lived at Haarlem and was also a glass-annealer.

51 and 52. The wings of the Altar piece of the Guild of the Drapers at Haarlem in the Church of St. Bayon. Outside: the Annunciation to the Virgin. Inside: The Adoration of the Magi and the Adoration of the Shepherds. Painted 1546.

On oak, 2.60 by 1.22 (every wing).

The centre piece to which these wings belonged was probably originally sculptured. Afterwards (before 1604) the picture of the Massacre of the Innocents by *Cornelis Cornelisz van Haarlem* (N^o. 22) was put into its place. The whole was in the Prinsenhof at Haarlem. The robe of the Angel has partly been painted, as van Mander tells us, by *Jacob Hauwaert*: the upper corners are added by *Cornelis Cornelisz.* From the Prinsenhof at Haarlem (1604). The Loo.

HELST. Bartholomeus van der Helst, Dutch painter of portraits and historical subjects, born at Haarlem 1613, buried at Amsterdam Dec. 16th, 1670. Probably a pupil of Nicolaes Eliasz. Lived at Amsterdam, where he was for a short time under the influence of Rembrandt.

54. Portrait of the Painter Paulus Potter, painted about the time of his death in January 1654.

On canvas, 0.985 by 0.795. Signed: *B. vander helst*. 1654.
Purchased 1820 from the descendants of Potter's widow and her second husband.

568. Portrait of a Man.

On oak, 0.77 by 0.63. Signed: *B. vander helst*. 1660.
Presented to the Gallery 1893.

569. Portrait of a Lady.

On oak, 0.77 by 0.62. Signed: *B. vander helst f. 165.* (9?)
Presented to the Gallery 1893 with the preceding.

HELST. Lodewyck van der Helst, Dutch painter of portraits, son, pupil and imitator of Bartholomeus van der Helst, born about 1645 at Amsterdam, died after 1680. He lived at Amsterdam. His pictures are not numerous.

545. Portrait of a Young Woman.

On canvas, 0.78 by 0.67.
Purchased 1888 at Brussels.

HEUSCH. Willem (Guillaume) de Heusch, Dutch painter of landscapes and engraver, born about 1625 at Utrecht, where he was buried March 9th, 1692. Pupil of Jan Both at Utrecht, where he lived. In his youth he visited Italy. His cousin Jacob was also a very good painter of landscapes.

55. Italian Landscape.

On copper, 0.215 by 0.29. Signed: *G. D. Heusch: f* (also at the back).
Purchased 1816.

56. Italian Landscape.

On copper, 0.215 by 0.29. Signed as the preceding n°. Origin as n°. 55.

HEYDE. Jan van der Heyde, Dutch painter of street-views, landscapes and still life, born 1637 at Gorinchem, died at Amsterdam Sept. 28th, 1712. Pupil of an unknown glass-painter; when still young, he removed to Amsterdam, where he lived until his death, though he travelled through Germany and England. He distinguished himself also by his inventions: street lanterns and fire-engines, which he described in a work of 1690. Adriaen van de Velde inserted figures into his pictures. In the XVIIIth century he had many imitators.

531. Still life.

On oak, 0.27 by 0.207. Signed: *J. v. d. Heyde*. 1664.
Purchased 1885.

53. View of the Church of the Jesuits at Dusseldorf.

On oak, 0.51 by 0.635. Signed: *v. Heyde A.* 1667. The figures are by *Adr. van de Velde*.

This picture came in 1775 from Oranienstein into the Cabinet of William V.

HILLIGAERT. Paulus van Hilligaert the Elder, Dutch painter of historical subjects and portraits, born at Amsterdam 1595 or 1596, where he died between January and July 1640. His son Paulus van Hilligaert the Younger was also a painter.

546. The Princes of Orange on the Buitenhof. In the foreground are the Princes Willem I, Maurits, Frederik Hendrik, Count Willem Lodewijk and the King and Queen of Bohemia on horseback.

On canvas, 1.44 by 2.15.

On this picture, painted about 1625—30, is represented William the Silent, though he died already in 1584. More painters have done the same, as people were anxious to see him immortalized with his great sons.

Presented 1888 by Count Aug. van der Straten—Ponthoz, late Ambassador of H. M. the King of Belgium at The Hague. 1888.

HOLBEIN. Hans Holbein the Younger, German painter of portraits and historical subjects, born at Augsburg 1497, died in London, a victim of the plague, between Oct. 7th and Nov. 29th, 1543. Pupil of his father Hans Holbein the Elder at Augsburg. 1515 he

lived at Basle; from 1526 until his death in London, where he was a painter to Henry VIII; 1528—1531 and 1538 again, but only for a while, at Basle. Holbein's portraits always ranked and will rank amongst the highest productions of Art by their superb drawing and their strong expression of character.

276. Portrait of Robert Cheseman with a Falcon.

On oak, 0.59 by 0.625. Inscribed: ROBERTVS. CHESEMAN. ETATIS. SVÆ. XLVIII. ANNO. DM. MDXXXIII.

From the Collection of Prince Johan Willem Friso (died 1711), The Loo and the Cabinet of William V.

277. Portrait of a Man with a Falcon.

On oak, 0.25 by 0.19. Signed: 1542. ANNO. ETATIS. SVÆ. XXVIII.

From The Loo and the Cabinet of William V.

ATTRIBUTED TO HOLBEIN.

275. Portrait of a young Woman.

On oak, 0.45 by 0.34.

From the Collection of Charles I of England and the Cabinet of William V.

NB. Some art-critics believe this picture to be an original of Holbein; others ascribe it to an unknown painter of the German school, contemporary with *Holbein*.

COPY AFTER HOLBEIN.

278. Portrait of Jane Seymour, Queen of England, third Queen Consort of Henry VIII.

On oak, 0.29 by 0.264.

Excellent copy after the nearly life size original in the Imperial Museum at Vienna.

From the Collection of Prince Johan Willem Friso, The Loo and the Cabinet of William V.

HOLLANDSCHE SCHOOL. DUTCH SCHOOL. About the end of the XVith century.

4. A man's portrait.

On oak, 0.68 by 0.51. Inscription:

Wert in dit Jaer tot Delft doorschoten.

Twelck veel menschen heeft verdrotten.

AN. 1584. AET. 33. *Elect syn tyt. Obiit Ao. 75.*

Purchased 1874.

HOLLANDSCHE SCHOOL. DUTCH SCHOOL. About 1614.**105. Portrait of James I, King of England.** (1566—1625).

On canvas, 0.62 by 0.515. Signed: 1614 *Jacques, Roy de la Grande Bretagne.*

From Honselaersdijk? From the Depot.

About 1620—1625.

457. Portrait of an officer.

On canvas, 1.16 by 0.965.

NB. This portrait belongs to the series of portraits of officers painted by *Jan van Ravesteyn*, but is decidedly not painted by him.

From the Depot.

About 1625.

476. Prince Maurits of Orange with Attendants at the Shore of Scheveningen.

On canvas, 1.37 by 1.997.

In an Inventory, made 1640 at Amsterdam is mentioned: a large picture representing Prince Maurits at the shore with fishermen, painted by *Adriaen van Nieuland* (born at Antwerp 1587, died at Amsterdam, 1658).

Purchased 1884 at Brussels.

About 1630.

496. (135) Portrait of Cornelis Haga (1578—1654), Dutch Ambassador at the Court of the Sultan of Turkey.

On oak, 0.62 by 0.465.

Presented 1872 by Dr. J. E. Dibbets.

About 1650—1660.

570. Landscape.

On oak, 0.33 by 0.62.

This picture is very probably by *Anthony van Borssom*, born at Amsterdam in 1629 or 1630, where he was buried March 19th, 1677.

Lent by Dr. A. Bredius 1893.

About 1650.

603. Dead Body of an infant of the Honigh family.

On oak, 0.455 by 0.576.

Presented by Mr. C. M. L. Lambrechtsen van Rithem at Amsterdam, 1895.

HOLLANDSCHE SCHOOL. DUTCH SCHOOL. About
1650—1660.

623. Woman Reading.

On oak, 0.308 by 0.24. Signed: *C. H.* Probably this picture
Claes
ember
1686.

641—

since. ——— with a false signature of *meissu* removed

————— About 1661.

498. Portrait of Prince Willem III 10 years old.

On oak, 0.74 by 0.59. Signed: *Ao. 1661. Aetat: 10.*
Probably old copy after *Willem Honthorst.*
From the Depot.

————— About 1680.

**231. Portrait of Prince Willem III of Orange, King
of Great Britain. (1650—1702).**

On canvas, 2.32 by 1.40.
Perhaps by *Willem Wissing* (1656—1687).
From the Depot.

602. Fishes.

Pieter

**540. Portrait of Adriana Johanna van Heusden, wife
of the Vice-Admiral J. A. Zoutman (1741—1800).**

Pastel on paper, 0.355 by 0.285.
Compare n^o. 539, *Croix* (*P. F. de la*).
Presented by *Jhr. V. E. L. de Stuers*. 1887.

HOLLANDSCHE SCHOOL. DUTCH SCHOOL. About 1614.

105. **Portrait of James I, King of England.** (1566—1625).

On canvas, 0.62 by 0.515. Signed: 1614.

HOLLANDSCHE SCHOOL. DUTCH SCHOOL. Monogrammist A. V. S.

659. **A Winter Landscape.**

On oak, 0.262 by 0.43. Signed *A. V. S.* 1603.

Presented by Dr. C. Hofstede de Groot at the Hague (1901).

————— About 1625.

476. **Prince Maurits of Orange with Attendants at the Shore of Scheveningen.**

On canvas, 1.37 by 1.997.

In an inventory, made 1640 at Amsterdam is mentioned: a large picture representing Prince Maurits at the shore with fishermen, painted by *Adriaen van Nieuland* (born at Antwerp 1587, died at Amsterdam, 1658).

Purchased 1884 at Brussels.

————— About 1630.

496. (135) **Portrait of Cornelis Haga (1578—1654), Dutch Ambassador at the Court of the Sultan of Turkey.**

HOLLANDSCHE SCHOOL. DUTCH SCHOOL. About 1630.

626. **Minerva.**

On oak, 0.617 by 0.535.

Lent by Dr. A. Bredius (1899). From England.

————— About 1650.

603. **Dead Body of an infant of the Honigh family.**

On oak, 0.455 by 0.576.

Presented by Mr. C. M. L. Lambrechtsen van Rithem at Amsterdam 1805.

HOLLANDSCHE SCHOOL. DUTCH SCHOOL. About 1650.

654. **Still life (Vanitas).**

On canvas, 0.45 by 0.56.

Lent by Dr. A. Bredius (1901). From the collection of James Maris; earlier in that of Dr. C. Vosmaer.

HOLLANDSCHE SCHOOL. DUTCH SCHOOL. About 1650—1660.**623. Woman Reading.**

On oak, 0.308 by 0.24. Signed: *C. H.* Probably this picture has been painted by *Claes Hals*, son of Frans Hals. Claes Hals was born at Haarlem 1628; he became a member of the Painter's Guild 1656 and died at Haarlem July 1686.

About 1665.

547. Merry making.

On oak, 0.385 by 0.54.

Attributed by some connoisseurs to *Mathijs Naiveu* (1641—1721?).

Purchased in 1889 with a false signature of *Metsu* removed since.

About 1661.

498. Portrait of Prince Willem III 10 years old.

On oak, 0.74 by 0.59. Signed: *Ao. 1661. Aetat: 10.*

Probably old copy after *Willem Honthorst*.

From the Depot.

About 1680.

231. Portrait of Prince Willem III of Orange, King of Great Britain. (1650—1702).

On canvas, 2.32 by 1.40.

Perhaps by *Willem Wissing* (1656—1687).

From the Depot.

602. Fishes.

On canvas, 0.65 by 0.82.

This picture, wrongly signed *A. Cuyp*, is perhaps by *Pieter van Noort*.

Purchased in London 1895.

End of the XVIIIth century.

561. Portrait of Prince Willem V.

Pastel on paper, 0.525 by 0.54.

From the Depot.

540. Portrait of Adriana Johanna van Heusden, wife of the Vice-Admiral J. A. Zoutman (1741—1800).

Pastel on paper, 0.355 by 0.285.

Compare n^o. 539, *Croix* (P. F. de la).

Presented by Jhr. *V. E. L. de Stuers*. 1887.

DUTCH or FLEMISH SCHOOL. Middle of the XVIIIth century.

319. The Magdalen.

On oak, 0.67 by 0.52.

Formerly ascribed to *Carlo Do'ci*, but painted by an artist of the Low Countries under the influence of the Italian school. Received in the Museum after 1817.

HONDECOETER. Gysbert d'Hondecoeter, Dutch painter of landscapes and poultry, born 1604 at Antwerp or at Amsterdam, buried at Utrecht Aug 29th, 1653. Pupil of his father Gillis. He worked at Amsterdam and chiefly at Utrecht. Father of the famous painter Melchior d'Hondecoeter.

405. Cock and Hens.

On oak, 0.52 by 0.70.

Purchased at Paris 1876.

HONDECOETER. Melchior d'Hondecoeter, Dutch painter of poultry and other animals and engraver, born at Utrecht 1636, died at Amsterdam, April 3d, 1695. Pupil of his father Gysbert d'Hondecoeter and of his uncle Jan Baptist Weenix. Worked from 1659—1663 at The Hague; afterwards at Amsterdam.

59. The Raven robbed of his stolen Feathers.

On canvas, 1.78 by 1.89. Signed: *M. d'hondecoeter Ao. 1671.*
From The Loo and the Cabinet of William V.

60. The Menagerie of the Stadhouder Willem III at The Loo.

On canvas, 1.69 by 1.54. Signed: *M. d'Hondecoeter.*
From The Loo and the Cabinet of William V.

61. Geese and Ducks.

On canvas, 1.14 by 1.35. Signed: *M. d'Hondecoeter.*
From Oranienstein and the Cabinet of William V.

62. Poultry and Ducks.

On canvas, 1.13 by 1.35. Signed: *M. D'Hondecoeter.*
Origin as the preceding n^o.

HONTHORST. Gerard van Honthorst, Dutch painter of historical subjects, of social life and especially of portraits, engraver, born Nov. 4th, 1590 at Utrecht,

where he died April 27th, 1656. Pupil of Abraham Bloemaert at Utrecht, developed in Italy, where he was called Gherardo dalle Notti, under the influence of Caravaggio. From 1623 at Utrecht, about 1628, for a while in England and from 1637—1652 at The Hague. His very numerous, sometimes excellent portraits were imitated by his brother Willem van Honthorst.

63. Portrait of Prince William II of Orange (1626—1650).

On canvas, 1.19 by 0.94.

Origin unknown.

64. Portraits of William III and Maria of Nassau (1642—1683) when young.

On canvas, 1.30 by 1.09. Signed: *G. Honthorst* (monogram) 1653.

Was a chimney-piece in the Huis ten Bosch.

65. Child plucking Fruit.

On canvas, 1.10 by 0.84.

Perhaps one of the daughters of Prince Frederik Hendrik. Probably from Honsholredijk. Cabinet of William V.

428. Portraits of Frederik Willem I, Elector of Brandenburg (1670—1688) and of his wife Louisa Henrietta of Nassau (1627—1667).

On canvas, 2.20 by 1.81.

Was until 1876 a chimney-piece in the Mauritshuis.

104. Portraits of Prince Frederik Hendrik of Orange (1584—1647) and of his wife Amalia of Solms-Braunfels (1602—1675).

On canvas, 2.10 by 1.96.

Perhaps from the house of the family Huygens; bought by the State 1828.

430. Portrait of Prince Frederik Hendrik of Orange.

On oak, 0.75 by 0.605.

From the Depot.

HONTHORST. Willem van Honthorst. See **DUTCH SCHOOL.** About 1661. (N^o. 498).

HOOGSTRATEN. Samuel van Hoogstraten, Dutch painter and engraver of historical subjects, social life, portraits and interiors, author and poet, born Aug. 2nd, 1626 at Dordrecht, where he died Oct. 19th,

1678. Pupil of his father Dirck van Hoogstraten and, about 1642, of Rembrandt at Amsterdam, 1651—1653 at Vienna and Rome, 1662—66 in London, 1668 for some time at The Hague. In 1671 at Dordrecht, where he was a Director of the Mint. Godfried Schaleken, Arent de Gelder and Arnold Houbraken were among his pupils.

66. A young Lady in the Court-yard of a spacious house.

On canvas, 2.415 by 1.79. Signed: *S. v. H.*

The companion picture was sold 1891 in London, and afterwards at Mr. Ch. Sedelmeyer's at Paris.

From the Cabinet of William V.

HOUCKGEEST. Gerard Houckgeest, Dutch painter of architectural subjects and engraver, born about 1600 at The Hague (?), 1625 he was a member of the Guild of St Luke at The Hague, 1639 of the same at Delft. He lived there still in 1653. Probably a pupil of Barth. van Bassen. Emanuel de Witte may have been his pupil.

57. A View in the Interior of the New Church at Delft.

On oak, 0.63 by 0.75. Signed: *G. H.* (monogram). 1650.

From the Cabinet of William V.

58. The Tomb of the Stadhouder Willem I in the New Church at Delft.

On oak, 0.56 by 0.38. Signed: *G. H.* (in monogram). 1651.

From the Cabinet of William V.

HUCHTENBURGH Jan van Huchtenburgh, Dutch painter and engraver of cavalry fights and portraits, born 1646 at Haarlem, died 1733 at Amsterdam. Pupil of Thomas Wyck in his native town and afterwards developed under the influence of A. F. van der Meulen at Paris (about 1667). He visited Rome, from whence he was back in Holland in 1670. In 1687 he worked at Amsterdam, afterwards for a while at The Hague, 1708—1709 for Prince Eugene of Savoy.

67. The Stadhouder Hendrik Casimir commanding a Battle.

On canvas, 1.21 by 1.65. Signed: *Hughtenburgh f.* 1692.

From The Loo.

68. A Sally.

On canvas, 0.52 by 0.61. Signed: *H. B.* (in monogram).
From the Cabinet of William V.

69. The Attack on a Convoy.

Material, dimensions, signature, origin as above.

HUYSUM. Jan van Huysum, Dutch painter of flowers and landscapes, born April 15th, 1682 at Amsterdam, where he died Febr. 7th, 1749. Pupil of his father Justus van Huysum, who was also a painter of flowers. Both worked at Amsterdam. He is one of the first painters who put his flowers on a light background. His drawings are very beautiful.

70. Fruit.

On copper, 0.21 by 0.27. Signed: *Jan van Huysum fecit.*
Purchased 1816.

71. Flowers.

Material, dimensions, signature, origin as above.

72. Italian Landscape.

On canvas, 0.59 by 0.70. Signed: *Jan van Huysum.*
Origin unknown. From the Depot, 1875.

ITALIAN SCHOOL. XVIIth century.**349. Venus.**

On canvas, 0.675 by 0.52.
Purchased 1821 with the Rainer collection.
This picture has been ascribed to Raffael and to Bazzi, called il Sodoma.

 XVIIth century.
341. The Death of Abel.

On canvas, 1.71 by 2.23.
Purchased at Antwerp by King William I.

356. Delila cuts off the Hair of Samson.

On canvas, 0.96 by 1.25.
Purchased 1831 with the Reghellini collection.

355. St. John the Evangelist.

On canvas, 0.64 by 0.52.
Purchased 1831 by King William I.

 XVIIth century. Copy.
398. Ecce Homo.

On poplar, 0.85 by 0.68.
Probably a copy after *Domenico Feti* (Rome 1589-Venice 1624).
A similar picture in the Alte Pinakothek at Munich (N°. 1238).

ITALIAN SCHOOL. XVIIth century.**359. God the Father and the Holy Ghost.**

On canvas, 0.64 by 0.42.
From the Depot.

School of Bologna. First half of the XVIIth century.

305. The Martyrdom of S. Sebastian.

On canvas, 0.76 by 0.62.
Wrongly attributed to *Guercino*.
Purchased 1831 with the Reghellini collection.

321. Girls making Music.

On canvas, 0.56 by 1.02.
Formerly wrongly attributed to *Luca Giordano*.
Purchased 1821 with the Rainer collection.

XVIIIth century.**330. Landscape with Mary Magdalen.**

On canvas, 0.395 by 0.56.
Formerly wrongly attributed to *Salvator Rosa*; the work of a weak imitator of this artist.
Purchased 821 with the next number with the Rainer collection.

331. Landscape with Paul the Hermit.

Measures, origin etc as the preceding n^o.

JARDIN. Karel du Jardin, Dutch painter of portraits, social life and historical subjects, engraver, born 1622 at Amsterdam, died at Venice Nov. 20th, 1678. Pupil of Berchem; during his stay at The Hague (1656—1659) under the influence of Potter's works. Twice he visited Italy, where he had the surname „Bokkebaard”. From 1659—1674 at Amsterdam. Jan Lingelbach and Willem Romeyn where his pupils; Jan le Ducq imitated him.

581. Peter Curing the Sick.

On canvas, 1.75 by 1.38. Signed: *K. Du Jardin fe. 63*.
Lent 1894 by Mr. J. C. van Hattum van Ellewoutsdijk at The Hague.

73. A Cascade in Italy.

On canvas, 0.65 by 0.70. Signed: *K. DV. JARDIN. fe. 1673*.
From the Cabinet of William V.

JORDAENS. Hans Jordaens III, Flemish painter of

historical subjects, born about 1595 at Antwerp, where he died between 1643 and 1644. In 1620 a member of the Guild of St. Luke at Antwerp.

434. The Crossing of the Red Sea.

On canvas, 0.66 by 0.85. Signed: *H. Jordaens F.*
Lent by Mr. Garnier Helderwier.

KEIRINX. Alexander Keirinx, Flemish-Dutch landscape painter, born Jan. 23d, 1600 at Antwerp, died at Amsterdam between January and October 1652. Until about 1627 he worked at Antwerp, afterwards at Amsterdam. In 1641 he lived for a while in London.

79. A woody Landscape.

On oak, 0.64 by 0.92. Signed: *A. Keirinx*. Figures by *C. Poelenburgh*.
From the Palace of Honsholredijk. 1758.

KESSEL. See Coques.

KEY or KEYEN. Adriaen Thomasz. Key or Keyen, Flemish painter of portraits and historical subjects, worked about 1568 until after 1589 at Antwerp. Probably he was a pupil of his uncle Willem Key, and under the influence of Anthonio Moro.

225. Portrait of the Stadhouder Willem I.

On oak, 0.47 by 0.325.
One of the very few portraits of the Prince, painted from life. Another one painted in the Prince's youth is at Cassel.

Worked as a pupil of Anthonio Moro, under the influence on Rembrandt on his coming there in 1631.

77. Portrait of a Man.

On oak, 0.825 by 0.61. Signed: *TDK.* (in monogram) *ANo.* 1631.
From the Cabinet of William V.

78. The Burgomasters of Amsterdam receiving the

KALFF. Willem Kalff, Dutch painter of still life and interiors, born 1621 or 1622 at Amsterdam, where he was buried Aug. 3rd, 1693. Pupil of Hendrick Pot. He resided at Amsterdam.

666. Still life.

On canvas, 0.707 by 0.588.
Purchased from England in 1902.

ITALIAN SCHOOL. XVIIth century.**359. God the Father and the Holy Ghost.**

On canvas, 0.64 by 0.42.
From the Depot.

School of Bologna. First half of the XVIIth century.

305. The Martyrdom of S. Sebastian.

On canvas, 0.76 by 0.62.
Wrongly attributed to *Guercino*.
Purchased 1831 with the Reghellini collection.

321. Girls making Music.

On canvas, 0.56 by 1.02.
Formerly wrongly attributed to *Luca Giordano*.
Purchased 1821 with the Rainer collection.

XVIIIth century.

330. Landscape with Mary Magdalen.

On canvas, 0.395 by 0.56.
Formerly wrongly attributed to *Salvator Rosa*; the work of a weak imitator of this artist.
Purchased 821 with the next number with the Rainer collection.

331. Landscape with Paul the Hermit.

Measures, origin etc as the preceding n^o.

JARDIN. Karel du Jardin, Dutch painter of portraits,**JARDIN. Karel du Jardin.****653. Portrait of the Dutch Admiral Michiel Adriaensz. de Ruyter (1606—1676).**

On canvas, 1.30 by 1.06. Signed: *K. du Jardin f 1669*.
Lent by H. R. H. the Grandduke of Saxony.

681. Peter Curing the Sick.

On canvas, 1.75 by 1.38. Signed: *K. Du Jardin fe. 63*.
Lent 1894 by Mr. J. C. van Hattum van Ellewoutsdijk at The Hague.

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KEIRINCX. Alexander Keirincx, Flemish-Dutch landscape painter, born Jan. 23d, 1600 at Antwerp, died at Amsterdam between January and October 1652. Until about 1627 he worked at Antwerp, afterwards at Amsterdam. In 1611 he lived for a while in London.

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On oak, 0.47 by 0.325.

- One of the very few portraits of the Prince, painted from life. Another one, painted in the Prince's youth is at Cassel. Origin unknown.

KEYSER. Thomas de Keyser, Dutch painter of historical subjects and portraits, born 1596 or 1597 at Amsterdam, where he was buried June 7th, 1667. Son of the celebrated architect Hendrick de Keyser, he developed himself under the influence of Aert Pietersz., Cornelis van der Voort and Werner van Valckert. Worked at Amsterdam, where he had a great influence on Rembrandt on his coming there in 1631.

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On oak, 0.825 by 0.61. Signed: *TDK.* (in monogram) ANo. 1631.

From the Cabinet of William V.

78. The Burgomasters of Amsterdam receiving the Announcement of the Arrival of Marie de

Medicis, Queen dowager of France. The portraits (beginning from the left, are those of *Abr. Boom*, *Petr. Hasselaer*, *Alb. Coenr. Burgh*, *Ant. Oetgens van Waveren* and of the Counsellor *Corn. van Davelaer*.

On oak, 0.285 by 0.38.

The composition of this piece has given the idea to the coining of three medals, now in the Royal Cabinet of Coins and Medals at The Hague.

From the Cabinet of William V.

KONINCK. Philips Koninck, Dutch painter of landscape, portraits, and social life, engraver, born Nov. 5th, 1619 at Amsterdam, where he was buried Oct. 4th, 1688. Pupil of his brother Jacob and of Rembrandt at Amsterdam, where he lived. He travelled much. His panoramic views are painted in a grand style and beautifully lighted.

80. **River-scene.** Figures by Joh. Lingelbach.

On canvas, 0.65 by 0.77.

Purchased 1830 at Brussels.

KONINCK. Salomon Koninck, Dutch painter of historical subjects, fancy subjects and portraits, engraver, born 1609 at Amsterdam, where he was buried Aug. 8th, 1656. Uncle of Jacob and Philips Koninck; pupil of David Colyns, François Venant and Claes Moeyaert. He worked under the influence of Rembrandt at Amsterdam, where he resided.

36. **The Adoration of the Magi.**

On canvas, 0.80 by 0.645. (Arched at the top).

Formerly attributed to *Gerbrandt v. d. Eeckhout*, though undoubtedly a work of *Salomon Koninck*.

Purchased for the Cabinet of William V.

LAIRESSE. Gerard de Lairese, Dutch painter of historical subjects, engraver, born in 1641 at Liege, buried at Amsterdam July 21st. 1711. Pupil of his father Reynier and of Bertholet Flémal at Liege. He worked at Amsterdam, for some time at Bois le Duc, Utrecht (1665) and The Hague (1684). He became blind in 1690. Head of a purely academical style of painting and author of the „Groot Schilderboek”.

82. Achilles detected by Odysseus.

On canvas, 1.39 by 1.91. Signed: *G. Lairese*.
From The Loo. Cabinet of William V.

83. Ariadne consoled by Bacchus.

On canvas, 1.75 by 0.93.
From the National Museum, Huis ten Bosch. Afterwards
in the Depot till 1875. See also *Glauber*. (N^o. 41).

LAPP. Jan Willemsz. Lapp. Dutch painter of lands-

LARGILLIÈRE. Attributed to Nicolas de Largillière, French painter, born at Paris Oct. 9th or 10th, 1656, where he died March 20th, 1746. Pupil of Antony Goubau at Antwerp and Sir Peter Lely at London. He resided at Paris.

294. See **FRENCH SCHOOL**, beginning of the XVIIIth century (p. 25).

On copper, 0.16 by 0.12. Signed behind: *Gio. Lap*.
Purchased 1821.

274. Italian Landscape.

Material, measures and origin as the preceding Nr. Not signed.

LASTMAN. Pieter Pietersz Lastman, Dutch painter of historical subjects, born 1583 at Amsterdam, where he was buried April 4th, 1633. Pupil of Gerrit Pietersz. (Swelingh) about 1602, at Rome (1604—1607) where he developed himself under the influence of Elsheimer and Caravaggio; afterwards he lived at Amsterdam, where Jan Lievens (1617) and Rembrandt (1623) where his pupils.

393. The Resurrection of Lazarus.

On oak, 0.63 by 0.92. Signed: *PLastman fecit 1622; fecit A 1622*.
Purchased 1875 at Utrecht.

LAURI. Filippo Lauri, Italian landscape-painter, born 1623 at Rome, where he died 1694. Pupil of his father Baldassare Lauri, afterwards of Angelo Caroselli. He often painted figures in the landscapes of Claude Lorrain.

322. Landscape.

On canvas, 0.69 by 0.56.
Purchased 1831 with the Reghellini collection.

Medicis, Queen dowager of France. The portraits (beginning from the left, are those of *Abr. Boom*, *Petr. Hasselaer*, *Alb. Coenr. Burgh*, *Ant. Oetgens van Waveren* and of the Counsellor *Corn. van Davelaer*.

On oak, 0.285 by 0.38.

The composition of this piece has given the idea to the coining of three medals, now in the Royal Cabinet of Coins and Medals at The Hague.

From the Cabinet of William V.

Purchased 1830 at Brussels.

KONINCK. **Salomon Koninck**, Dutch painter of historical subjects, fancy subjects and portraits, engraver, born 1609 at Amsterdam, where he was buried Aug. 8th, 1656. Uncle of Jacob and Philips Koninck; pupil of David Colyns, François Venant and Claes Moeyaert. He worked under the influence of Rembrandt at Amsterdam, where he resided.

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On canvas, 1.75 by 0.93.
From the National Museum, Huis ten Bosch. Afterwards
in the Depot till 1875. See also *Glauber*. (N^o. 41).

LAPP. Jan Willemsz. Lapp, Dutch painter of landscapes; he became 1628 a member of the Guild of St. Luke at The Hague. In Italy he was influenced by Elsheimer, even so much that two of the following pictures have been formerly ascribed to this painter; the first has been painted more or less in the manner of Pynacker and Mommers.

84. Italian Landscape.

On canvas, 0.589 by 0.82. Signed: *J. Lapp*.
From the Depot, 1875.

273. Italian Landscape.

On copper, 0.16 by 0.12. Signed behind: *Gio. Lap*.
Purchased 1821.

274. Italian Landscape.

Material, measures and origin as the preceding Nr. Not signed.

LASTMAN. Pieter Pietersz Lastman, Dutch painter of historical subjects, born 1583 at Amsterdam, where he was buried April 4th, 1633. Pupil of Gerrit Pietersz. (Swelingh) about 1602, at Rome (1604—1607) where he developed himself under the influence of Elsheimer and Caravaggio; afterwards he lived at Amsterdam, where Jan Lievens (1617) and Rembrandt (1623) where his pupils.

393. The Resurrection of Lazarus.

On oak, 0.63 by 0.92. Signed: *PLastman fecit 1622; fecit A 1622*.
Purchased 1875 at Utrecht.

LAURI. Filippo Lauri, Italian landscape-painter, born 1623 at Rome, where he died 1694. Pupil of his father Baldassare Lauri, afterwards of Angelo Caroselli. He often painted figures in the landscapes of Claude Lorrain.

322. Landscape.

On canvas, 0.69 by 0.56.
Purchased 1831 with the Reghellini collection.

LEYSTER. Judith Leyster, Dutch lady-painter of social life and portraits, born between 1600 and 1605 at Haarlem or Zaandam, buried at Heemstede Febr. 10th, 1660. Pupil and imitator of Frans Hals; she married 1636 the painter Jan Miense Molenaer. She resided from 1636 or 1639 until 1648 at Amsterdam, afterwards at Heemstede. Though much admired by her contemporaries, her works (attributed formerly to Frans Hals) had been forgotten and were only recently discovered. Her monogram is formed by the letters J. L. with a little star [lode-star]

564. The tempting Offer.

On oak, 0.309 by 0.242. Signed with her monogram and dated: 1631.

Purchased 1892 at Dusseldorf.

LIEVENS. Jan Lievens, Dutch painter of historical subjects, landscapes and portraits, engraver, born at Leiden Oct. 24th, 1607, buried at Amsterdam June 8th, 1674. Pupil of Joris van Schooten at Leiden, and like Rembrandt, of Lastman at Amsterdam (1617—1619). From 1635—1644 at Antwerp (in 1631 for a short time in England), from 1646 living at Amsterdam and at The Hague. His first works show the influence of Rembrandt, afterwards he followed the Antwerp and Venetian Schools. His drawings and wood-engravings are excellent.

85. Bust of an old Man.

On oak, 0.66 by 0.52.

This work is of the painter's first period, painted after a model used frequently by him about 1630.

From Leeuwarden and from the Cabinet of William V (as a Rembrandt).

LINGELBACH. Johannes Lingelbach, Dutch painter of Italian landscapes, sea-ports and battle-scenes, engraver, born 1623 at Frankfort o/M, died at Amsterdam in Nov. 1674. Imitator of Wouwerman; at Paris 1643—1644, in Italy 1644—1650. From this time until his death at Amsterdam. He painted figures in the pictures of M. Hobbema, J. van Ruisdael, J.

Hackaert, Ph. Koninck, J. Wynants, A. Verboom and others.

88. March of the Stadhouder Willem II against Amsterdam (Aug. 1st, 1650).

On canvas, 0.581 by 1.00. Signed: *J. Lingelbach.*
From The Loo and the Cabinet of William V.

89. Departure of King Charles II of England from Scheveningen (June 2nd, 1660).

On canvas, 0.595 by 1.00. Signed: *J. Lingelbach.*
Origin as the preceding Nr.

86. A Sea-port in the Levant.

On canvas, 1.54 by 1.94. Signed: *J. LINGELBACH 1670.*
From the Cabinet of William V.

87. The Hay-harvest.

On oak, 0.41 by 0.525. Signed: *J. lingelbach.*
Purchased 1808 from the Van der Pot Collection. Came 1825 into the Cabinet.

See also **Hackaert** (N^o. 470), **Mouche-ron** (N^o. 121), **Wijnants** (N^o. 213).

LOO. Jacob van Loo, Dutch painter of portraits, historical subjects, and social life. Born at Sluis 1614, died at Paris Nov. 26th, 1670. Under the influence of Rembrandt, afterwards of B. van der Helst and Jacob Backer. At Amsterdam about 1642. At Paris from 1662—1670.

599. Portrait of a Lady.

On canvas, 0.885 by 0.755. Signed: *J. v. Loo fecit.*
Presented by Mr. H. W. Mesdag. 1895.

LORENZO. See **Piero di Cosimo.**

MABUSE. See **Gossaert.**

MAES. Nicolaas Maes, Dutch painter of social life and portraits, born at Dordrecht in Nov. 1632, buried Dec. 24th, 1693 at Amsterdam, where he had been a pupil of Rembrandt (about 1650). He lived at Dordrecht (1654—73); visited Antwerp but returned to Amsterdam where he resided until his death. In his first period he was one of the best pupils and followers of Rembrandt, but from 1665 he only painted nume-

rous portraits, in the prevailing Frenchified taste of the day.

90. Portrait of a Man.

On canvas, 1.26 by 1.01. Signed: Aet. 84. *N. Maes* 16 . . .

An original repetition of this portrait in the Gallery of Budapest.

Taken 1821 from the Naval Department to the Mauritshuis.

MAGNASCO. *Alessandro Magnasco*, (called *Lissandrino*), Italian (Genoese) painter of landscapes and figures, born at Genoa 1681, where he died 1747. Pupil of *Filippo Abbiati* at Milan. Worked at Milan, from 1735 at Genoa. His works are usually ascribed to *Salvator Rosa* and so have been the four pictures following.

328. Landscape with Pilgrims.

On canvas, 1.38 by 1.09. Oval.

Purchased 1831 with the *Reghellini* collection.

329. Landscape with Pilgrims.

Companion picture to N^o. 328.

332. Monks Praying.

On canvas, 0.53 by 0.385.

Purchased with the next N^o. in 1822.

333. Monks Praying.

Measures and origin as preceding N^o.

These 4 pictures were formerly attributed to *Salvator Rosa*.

MAN. *Cornelis de Man*, Dutch painter of social life, portraits and churches, engraver; born July 1st, 1621 at Delft, where he died 1706. Inscribed at Delft in the Guild of St. Luke 1642, living afterwards for a long time in France and Italy. From 1654 until his death at Delft. He imitated among others *H. van Vliet*, *J. M. Molenaar* and *Pieter de Hooch*.

91. A Peasants Wedding.

On canvas, 0.69 by 0.84. Signed: *C. de Man.* (indistinctly).

MARSEUS. *Otto Marseus van Schrieck*, Dutch painter of plants and insects, born at Nijmegen about 1619, buried at Amsterdam June 22d, 1678. He visited Italy and Rome (1652), France and England. Painted for

the Grand-Duke of Tuscany and for Marie de Medicis; after his return he worked at Amsterdam.

532. Plants and Insects.

On canvas, 1.015 by 0.755. Signed: *Otto Marseus. D. Schrieck.* 1665.

Purchased 1886 at Amsterdam.

MAZZOLINO. Ludovico Mazzolino, Italian (Ferrarese) painter of historical subjects, born about 1478 at Ferrara, where he died about 1528. Pupil of Lorenzo Costa, perhaps also of Domenico Pannetti at Ferrara, afterwards under the influence of Ercole Roberti. He lived principally at Ferrara and Bologna.

323. The Murder of the Innocents at Bethlehem.

On poplar, 0.31 by 0.375. Signed: 1548: [sic] *F E.*

Purchased with the Rainer collection 1821.

MEITENS. Martinus Meitens III, German painter of portraits and of miniatures, born July 24th, 1695 at Stockholm, died March 23d, 1770 at Vienna. Celebrated painter to the court at Vienna. Pupil of his father, who was one of the Dutch painter family Mytens, at Stockholm; from 1714—1724 he travelled much and painted in Holland, England, France, Italy and Germany.

37. Portrait of Francis I, Emperor of Germany (1708—1765).

On canvas, 1.66 by 1.33.

From the Depot.

38. Portrait of Maria Theresa, Empress of Germany (1717—1780).

Companion picture to n°. 37.

MEMLINC. Hans Memlinc, Flemish painter, born before 1430 (?), died at Bruges Aug. 11th, 1494. His family seems to have come originally from Mömmlingen near Mayence on the Rhine. Probably a pupil of Rogier van der Weyden at Brussels. Mentioned since 1478 at Bruges; he visited perhaps Cologne and the Rhine. Worthy successor of the brothers van Eyck and of his master.

595. Portrait of a Man. On the back a coat of arms.

On oak, 0.301 by 0.223.

Purchased in England 1894 f 6300.

METSU. **Gabriel Metsu**, Dutch painter of social life, born at Leiden 1630, buried at Amsterdam, Oct. 24th, 1667. Probably a pupil of Dou at Leiden; in his youth under the influence of Hals, afterwards influenced by Rembrandt's chiaroscuro. He worked at Leiden and from 1656 at Amsterdam.

93. The Huntsman.

On oak, 0.28 by 0.235. Signed: *G. Metsu*. 1661.
From the Cabinet of William V.

94. A Companymaking music.

On oak, 0.585 by 0.44. Signed: *G. Metsu*.
From the Cabinet of William V.

95. Justice, protecting Widows and Orphans.

On canvas, 1.54 by 1.225. Signed: *G. Metsu* (monogram very indistinctly).

Acquired after 1817. This picture has been painted probably about 1655; it was in 1667 in a house at Leiden.

MEULEN. See **VERMEULEN.**

MIEREVELT. **Michiel Jansz. Mierevelt**, Dutch painter of portraits, engraver, born May 1st, 1567 at Delft, where he died June 27th, 1641. Pupil of Willem Willemsz. and of Augustyn, afterwards of Anthony van Montfoort. He lived at Delft, for a time at The Hague, where he was painter to the court of the Princes of Orange. Many portraits attributed to him now are copies, made by his pupils in his studio. Among these were his sons Pieter and Jan, Jacobus Delff, Willem and Hendrick van Vliet, Paulus Moreelse and Jan van Ravesteyn.

96. Portrait of the Stadhouder Willem I (1533—1584).

On copper, 0.28 by 0.23. Oval.
Purchased 1828 with the five following numbers.

97. Portrait of Louise de Coligny, fourth Wife of Willem I (1555—1620).

Signed: *Mierevelt*.
Material, dimensions, origin as above.

98. Portrait of Philips Willem of Nassau, Prince of Orange (1554—1618).

Material, dimensions, signature, origin as above.

99. **Portrait of the Stadhouder Maurits of Orange-Nassau (1567—1625).**
Signed: *Aetatis 49 Ao. 1617. Mierevelt.*
Material, dimensions, origin as above.
100. **Portrait of the Stadhouder Frederik Hendrik of Orange-Nassau (1584—1647).**
Signed: *Mierevelt.*
Material, dimensions, origin as above.
101. **Portrait of the Elector Frederick V of the Palatinate, afterwards King of Bohemia. (Winter-King). (1596—1632).**
Signed: *Aetatis 16 Ao. 1613. Mierevelt.*
Material, dimensions, origin as above.

COPY AFTER MIEREVELT.

226. **Portrait of the Stadhouder Maurits of Orange.**
On canvas, 1.19 by 0.945.
Presented to the Gallery 1819.

STYLE OF MIEREVELT.*

507. **Portrait of Johannes Uytenbogaert (1557—1644).**
On oak, 0.485 by 0.40.
From the Depot, 1885.

MIERIS. Frans van Mieris the Elder, Dutch painter of social life, portraits and historical subjects, born April 16th, 1635 at Leiden, where he died March 12th, 1681. Pupil of Abraham Torenvliet, painter on glass, Gerard Dou and of Abraham van den Tempel. He lived at Leiden, where he was entered on the register of painters in 1658, and where he had many pupils, a. o. Willem van Mieris, Arie de Vois and Karel de Moor. He was very much appreciated in his days and even until now.

106. **A Boy blowing Bubbles.**
On oak, 0.255 by 0.18. Signed: *M.DC.LXIII. F. van Mieris fecit. Lugd. Bat.*
There are several repetitions of this picture.
From the Cabinet of William V.
107. **Portrait of Florentius Schuyt, Professor of**

physics and botany at the Leiden University 1619—1669).

On copper, 0.21 by 0.165 Signed: *F. van Mieris fec. Ao. 1666.*
From the Cabinet of William V.

108. Portrait of the Painter and his Wife Curina van der Cock.

On oak, 0.275 by 0.20. The signature has become illegible.
From the Cabinet of William V.

MIERIS. Willem van Mieris, Dutch painter of social life, historical subjects and portraits, engraver, born June 3rd, 1662 at Leiden, where he died Jan. 26th, 1747. Pupil of his father Frans van Mieris and living at Leiden. Frans van Mieris the Younger, his son and Hieronymus van der Mij were his pupils.

109. The Grocer's shop.

On oak, 0.495 by 0.41. Signed: *W. van Mieris Fec. 1717.*
From the Loo and the Cabinet of William V.

MIGNON. Abraham Mignon, German painter (but developed in the Netherlands) of still life, principally of flowers and fruit (he painted also portraits), baptized June 21st, 1640 at Frankfort o/M. where he died (or in Wetzlar?) 1679. Pupil of Jacob Marrel and of Jan Davidsz. de Heem. He lived for a long time at Utrecht and at Amsterdam. His best works come near to those of de Heem, but they are rather of an exaggerated colouring. Maria Sybilla Merian was his pupil (1658).

110. Flowers and Fruit.

On canvas, 0.75 by 0.63. Signed: *AB. (monogram) Mignon: fec.*
From the Cabinet of William V.

111. Summer Flowers.

On canvas, 0.90 by 0.725. Signed: *AB. (monogram) Mignon. fec.*
From Oranienstein and the Cabinet of William V.

112. Summer Flowers.

Dimensions and origin as above.

MOEYAERT. Nicolaes (Claes) Cornelisz. Moeyaert Dutch painter of historical subjects, landscapes, social life and portraits, engraver; born about or shortly before 1600, probably at Amsterdam, where he died

after 1659, probably in 1669. He visited Italy, where he was influenced by Elsheimer; from 1630 he lived at Amsterdam. The works of his later period show Rembrandt's influence. Salomon Koninck, Nic. Berchem, Jac. van der Does and J. B. Weenix were his pupils.

394. Mercury and Herse.

On oak, 0.537 by 0.84. Signed: *CL.* (monogram) *Moeyaert.*
fec. Ao. 1624.
Purchased 1874.

395. Procession of Silenus.

On oak, 0.525 by 0.83. Signed: *Cl.* (monogram) *Moeyaert*
fec. Ao. 1624.
Purchased at Frankfort, 1874 with the preceding n°. f 850.

115. King Antiochus visits the Augur.

On oak, 0.80 by 0.85. Signed: *CL.* (monogram) *M. f.* 1636.
Purchased 1873.

MOLENAER. Jan Miense Molenaer, Dutch painter of portraits, social life and historical subjects, born about 1600—1610 at Haarlem, where he was buried Sept. 19th, 1668. Probably a pupil of Frans Hals whom he imitated in his early works; he married 1636 the painter Judith Leyster. He lived at Haarlem and at Heemstede; from 1636 till 1647 however at Amsterdam, where he came under the influence of Rembrandt.

572—576. The five senses: Touch, Sight, Hearing, Smell, Taste.

H. 0,195, 0,196, 0,194, 0,195, 0,196.

W. 0,242, 0,239, 0,242, 0,243, 0,241.

On oak, signed: *J. M. R.* (monogram) except „hearing”, while „touch” is dated 1637.
Purchased 1893.

407. A Peasant's Merry making.

On canvas, 1.13 by 1.48. Signed: *J. Molenaer.* 1653.
Purchased 1876.

MONI. Louis de Moni, Dutch painter of social life, born 1698 at Breda, died at Leiden September 15th, 1771. Pupil of F. van Kessel and Ch. Em. Biset at Breda and of Ph. v. Dijk at The Hague (1721—25).

MONOGRAMMIST. A. V. S. See: **HOLLANDSCHE SCHOOL 1603** (n°. 659).

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Worked at Leiden and for some time at Cassel. He is one of the last imitators of the declining Leiden school.

116. The Lace-maker.

On oak, 0.39 by 0.325. Signed: *L. De Moni f.*: 1742.
Purchased 1829.

MOREELSE. Paulus Moreelse, Dutch painter of portraits and historical subjects, born 1571 at Utrecht, where he died March 19th, 1638. Pupil of Michiel Mierevelt. He was also an architect and worked in his native town. Before 1604 in Italy; Dirck van Babueren was one of his 28 pupils, mentioned in the registers of painters at Utrecht.

118. Portrait of the Painter himself.

On canvas, 0.72 by 0.625. Signed: (probably wrongly) *PM.* (monogram).
Purchased 1875. Other portraits of the painter by himself at Amsterdam and Hanover.

MORO. Anthonis Moro (Mor) van Dashorst, Dutch painter of portraits and historical subjects, born at Utrecht about 1512, died at Antwerp (?) between 1576 and 1578. Pupil of Jan van Scorel at Utrecht. He visited Italy (1550 at Rome); at Madrid he was a painter to the court of Charles V and Philip II (about 1551—1556) and for some time at Lisbon and in England. From 1559 he lived at Utrecht and at Antwerp. His magnificent portraits show the influence of Titian.

559. Portrait of a Gentleman.

On canvas, 0.67 by 0.53. Signed: *Antonius morus pingebat*
Ao. 1561.
Some people believe this portrait to be that of Willem I of Orange in his youth. Compare a similar portrait by *Adriaen Key* at Cassels. Cat. n^o. 30.
Purchased 1889.

117. Portrait of a Jeweller.

On oak, 1.185 by 0.90. Signed: *A . . TATIS. XXXV. 1564.*
From the Cabinet of William V.

MOUCHERON. Frederick de Moucheron, Dutch painter of Italian landscapes, engraver, born at Embden 1633, buried at Amsterdam Jan. 5th, 1686. Pupil of Jan

Asselyn at Amsterdam; he visited France during three years and lived afterwards until his death at Amsterdam. Adriaen van de Velde and Lingelbach generally painted figures in his pictures.

121. Italian Landscape.

On canvas, 0.92 by 1.22. Signed: *Moucheron. fl.*
Figures by *Joh. Lingelbach.*

longed from d
at Haarlem April 22nd, 1670. n
van Ruysdael and of Simon de Vlieger. His works
were ascribed formerly to Pieter de Vlieger (who never
existed) to Pieter Modyn; or to the Antwerp painter
Pieter van Loon. His son was Pieter Mulier II,
surnamed de Mulieribus or Tempesta (1637—1701).

549. View of the Lake of Haarlem.

On oak, 0.40 by 0.61. Signed: *P. M. L.* (monogram).
Presented by Dr. A. Bredius. 1889.

MURILLO. Bartolomé Estéban Murillo, Spanish painter of portraits, historical subjects and social life, baptized at Seville, Jan. 1st, 1618, where he died Apr. 3d, 1682. Pupil of Juan de Castillo at Seville; he worked about 1642—1644 at Madrid under the guidance of Velazquez, studying at the same time the masterpieces of the Italian, Dutch and Flemish schools. He lived at Seville from 1645.

296. The Holy Virgin with the Infant Christ.

On canvas, 1.90 by 1.37.
Purchased by King William I at Antwerp. It is said to have come from a monastery at Ypres.

MUSSCHER. Michiel van Musscher, Dutch painter of portraits and social life, born Jan. 27th, 1645 at Rotterdam, died June 20th, 1705 at Amsterdam. Accor-

Worked at Leiden and for some time at Cassel. He is one of the last imitators of the declining Leiden school.

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Purchased 1829.

MOREELSE. Paulus Moreelse. Dutch painter of por-

MOREELSE. Paulus Moreelse.

655. Portrait of a lady.

On canvas, 1.175 by 0.95. Signed: 1627 *P. M.* (monogram.)
Lent by Dr. A. Brédus (1901). From England.

On canvas, 0.72 by 0.625. Signed: (probably wrongly) *PM.*
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Purchased 1875. Other portraits of the painter by himself
at Amsterdam and Hanover.

MORO. Anthonis Moro (Mor) van Dashorst, Dutch painter of portraits and historical subjects, born at Utrecht about 1512, died at Antwerp (?) between 1576 and 1578. Pupil of Jan van Scorel at Utrecht. He visited Italy (1550 at Rome); at Madrid he was a painter to the court of Charles V and Philip II (about 1551—1556) and for some time at Lisbon and in England. From 1559 he lived at Utrecht and at Antwerp. His magnificent portraits show the influence of Titian.

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121. Italian Landscape.

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 Figures by *Joh. Lingelbach.*
 Purchased 1876.

122. The Ambuscade.

On canvas, 0.85 by 0.70. Signed: *Moucheron.*
 Origin unknown.

MULLER. Pieter Mulier the Elder, Dutch marine-painter, born about 1615 at Haarlem, where he belonged from 1640 to the Guild of St. Luke; buried at Haarlem April 22nd, 1670. Imitator of Salomon van Ruysdael and of Simon de Vlieger. His works were ascribed formerly to Pieter de Vlieger (who never existed) to Pieter Modyn; or to the Antwerp painter Pieter van Loon. His son was Pieter Mulier II, surnamed de Mulieribus or Tempesta (1637—1701).

549. View of the Lake of Haarlem.

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 Purchased by King William I at Antwerp. It is said to have come from a monastery at Ypres.

MUSSCHER. Michiel van Musscher, Dutch painter of portraits and social life, born Jan. 27th, 1645 at Rotterdam, died June 20th, 1705 at Amsterdam. Accor-

ding to Houbraken he was a pupil of Saeghmeulen, Abraham van den Tempel, (1661) Metsu (1665) and Adriaen van Ostade (1667). He lived principally at Amsterdam and at Rotterdam (1668—1678). Amongst his pictures in the style of Mieris and van der Werff, his social life-pictures deserve especially to be mentioned.

123. A Family-scene.

On canvas, 0.90 by 1.06. Signed *Ao: 1681 in Amsterdam*
M: v: Musscher Pinxit.

Formerly wrongly called the portraits of the painter and his family.

Purchased 1829.

MYTENS. **Johannes Mytens**, Dutch painter of historical subjects and portraits, born at The Hague (?) about 1614, buried there Dec. 24th, 1670. Probably a pupil of his uncle Daniel Mytens the Elder and of Isaac Mytens. He lived at The Hague; entered there in 1639 on the registers of the Guild of St. Luke. His son Daniel, Adriaen van der Wiele and Nicolaas Lissant were his pupils.

113. Portrait of Frederic Louis of Brederode Bolsweert.

On canvas, 1.05 by 0.84. Signed: *JANMytens F.*
Origin unknown.

114. Portrait of a Princess.

On canvas, 1.50 by 1.855. Signed: *JANMytens F.*
Perhaps one of the four daughters of Frederik Hendrik.
From Honsholredijk?

429. (133) Portrait of Mary, Princess of England, Wife of Prince Willem II (1631—1660).

On canvas, 1.33 by 1.23.

In 1758 Honsholredijk; described in an inventory as being painted after life in the costume of an American lady with a negro at her side, painted by the celebrated painter *J. Mytens.*

MYTENS. See **MEITENS.**

NAIVEU. See **DUTCH SCHOOL**, about 1660 (N^o. 547).

NASON. **Pieter Nason**, Dutch painter of portraits and still life, born at Amsterdam 1612, died at The

Hague between 1688—1691. Lived until 1638 at Amsterdam. Entered in the year 1639 on the registers of painters at The Hague, perhaps also in England between 1660 and 1670.

124. Portrait of Willem Frederik, Count of Nassau (1613—1664).

On canvas, 1.22 by 0.925. Signed: *Nason f.* 1662.
From the Depot 1875.

NEEFFS. Peeter Neeffs the Younger, Flemish painter of architectural subjects, baptized at Antwerp May 23rd, 1620, where he died after 1675. Pupil of his father, who bore the same name, and working at Antwerp. His pictures and those of his father resemble each other very much.

248. Interior of a Roman Catholic Church.

On oak, 0.34 by 0.48. Signed: *Peeter neeffs 1654. f. franck* (monogram).
Frans Francken I. painted the figures into this picture.
From the Cabinet of William V.

NETSCHER. Caspar Netscher, Dutch painter of portraits and social life, engraver, born 1639 at Heidelberg, died at The Hague Jan. 15th, 1684. Very young, he came to Holland, where he became a pupil of Hendrick Coster at Arnhem, and of ter Borch (1665) at Deventer. In 1659 he was at Bordeaux, from 1661 at The Hague. Theodoor and Constantyn Netscher, Johannes Vollevens and Jacob van der Does the Younger were his pupils.

125. The Singing-Lesson.

On oak, 0.44 by 0.36. Signed: *C. Netscher* (monogram) Ao 1665.
Formerly believed to be the portrait of the painter and of his family.
From the Cabinet of William V.

126. Portrait of Mr..... van Waalwijk.

On canvas, 0.48 by 0.39. Signed: *C. Netscher* (monogram) fec. 1677.
Bequeathed by Mrs. P. E. A. de Forestier van Waalwijk 1855.

127. Portrait of the wife of Mr..... van Waalwijk.

Dimensions and origin as n^o. 126. Signed: *C. Netscher* (monogram) fec. 1683.

NIEULANDT. See **DUTCH SCHOOL**, about 1625 (N°. 476).

NOORT. See **DUTCH SCHOOL**, about 1660 (N°. 602).

OCHTERVELT. **Jacob Ochtervelt**, Dutch painter of portraits and social life, born at Rotterdam before 1635, died probably at Amsterdam before 1700. According to Houbraken he was a pupil of Berchem. Imitator of Metsu, de Hoogh and ter Borch. He lived at Rotterdam about 1655 to 1672, at Amsterdam in 1674.

195. The Fish-seller.

Canvas on wood, 0.555 by 0.44.
Purchased 1826.

OLIS. **Jan Olis**, Dutch painter of portraits and social life, born about 1610 at Gorinchem, died after 1655, probably at Dordrecht, where he resided.

537. Portrait of a Student.

On oak, 0.25 by 0.195. Signed: *J. olis*.
Purchased 1887 f 721.

OOSTERWYCK. **Maria van Oosterwyck**, Dutch painter of flowers, born Aug. 27th, 1630 at Nootdorp near Delft, died Nov. 12th, 1693 at Uitdam. Pupil of Jan Davidsz. de Heem. She lived at Delft and at Amsterdam. Her pictures are not numerous, as she used to paint very slowly. Geertje Pieters was her servant and pupil.

468. Flowers in a vase.

On canvas, 0.62 by 0.475. Signed: *Maria van Oosterwyck*.
Purchased 1882 at Brussels.

OOSTZANEN. See **CORNELISZ.**

OPSTAL. See **COQUES.**

ORBETTO. See **TURCHI.**

OSTADE. **Adriaen van Ostade**, Dutch painter of social life, portraits and still life, engraver, baptized Dec. 10th, 1610 at Haarlem, where he was buried May 2nd, 1685. Pupil of Frans Hals and developed

under the influence of Brouwer and of Rembrandt. He lived at Haarlem. His first work is in the style of Brouwer, in a cold, bluish-gray tone; later on his colour is warmer, in a brown scale; finally his pictures are more finished, with fine, greyish transparent colours. His drawings and etchings are excellent. His brother Isaac, Cornelis Bega and Cornelis Dusart, Michiel van Musscher and Richard Brakenburgh were his pupils.

580. A Peasants Party.

On oak, 0.473 by 0.636. Signed: *A. v. Ostade*. 163. (9?)
From the master's first period.
Purchased in London 1894.

557. The Marriage Proposal.

On oak, 0.63 by 0.51.
From the master's second period, painted between 1650-1655.
Lent by Dr. A. Bredius since 1890.

128 Peasants in an Inn.

On oak, 0.475 by 0.39. Signed: *Av.* (monogram) *Ostade*. 1662.
This and the following piece are of his latest period.
From the Cabinet of William V.

129. The Violinist.

On oak, 0.45 by 0.42. Signed: *A.V.* (monogram) *OSTADE*. 1673.
From the Cabinet of William V.

PAGHOLO. See **BARTOLOMMEO.**

PALAMEDESZ. **Anthonie Palamedesz**, Dutch painter of social life, corps de gardes, portraits, landscapes and still life. Born at Delft about 1601, died Nov. 27th, 1673 on a journey to Amsterdam, where he was buried. Under Mierevelt's influence at Delft, where he was entered 1621 on the registers of the Guild, afterwards under the influence of the school of Frans Hals. He lived at Delft. Master of Ludolph de Jongh, and brother of Palamedes Palamedesz. Painted figures in the works of B. van Bassen, Anth. de Lorme and others. His work is very unequal.

615. Music after Dinner.

On oak, 0.474 by 0.726. Signed: *A. palamedes* 1632.
Companion picture to the following.
Lent by Mrs. de Jonge—de Kock.

614. Merry Company.

On oak, 0.549 by 0.89. Signed: *A. Palamedes*. 1633.
Lent by Mrs. de Jonge—de Kock with the preceding No.
These two pictures belong to the best works of the painter.

616. Portrait of Marinus van Stavenisse, knight of St. Michael.

On canvas, 0.826 by 0.697. Signed: *AEt: 59. Ao 1660. A Palamedes. pinxit.*
Lent by Mrs. de Jonge—de Kock.

PALMA. **Giacomo Palma the Elder (Palma Vecchio),** Italian (Venetian) painter of portraits and historical subjects, born about 1480 at Serinalta near Bergamo, died at Venice in July or August 1528. Pupil of Giov. Bellini, under the influence of Giorgione and Titian. He lived at Venice.

344. Portrait of a Young Woman.

On canvas, 0.53 by 0.413.
English Royal Collection.
Coll. William III and Johan Willem Friso.
From The Loo and the Cabinet of William V.

PAPE. **Abraham de Pape,** Dutch painter of social life, perhaps also of portraits, born at Leiden about 1620—1625, where he died Sept. 15th, 1666. Pupil of Gerard Dou, and one of the first members of the Guild of St. Luke at Leiden, founded in 1648. His works are rare.

130. Old Woman plucking a Cock.

On oak, 0.49 by 0.42. Signed: *A. DE PAPE.*
Purchased 1827.

PEETERS. See **COQUES.**

PIERO. **Piero (Pietro) di Cosimo,** called also **Pietro di Lorenzo,** Italian (Florentine) painter of portraits and historical subjects, born 1462 in Florence, where he died in 1521. Pupil of Cosimo Rosselli, he developed himself under the influence of Filippino Lippi and of the Milanese school. Worked at Florence.

288. Portrait of the Florentine Architect Giuliano da San Gallo (1443—1517).

On poplar, 0.75 by 0.335.
This and the following portrait, formerly catalogued as

Durer, Lucas van Leiden, German School etc. have been described by Vasari in the life of Piero di Cosimo as follows: *Francesca da San Gallo ancora ha di Mano di Piero due ritratti, l'uno di Giuliano suo padre, l'altro di Francesco Giamberti suo avolo, che paion vivi.*

From the English Royal Collection, The Loo and the Cabinet of William V.

287. Portrait of Francesco Giamberti, uncle of the before mentioned.

On poplar, 0.478 by 0.34.

Origin as above.

PIERSON. Christoffel Pierson, Dutch painter of portraits, landscapes and still life, born May 19th, 1631 at The Hague, died Aug. 11th, 1714 at Gouda. Pupil of Barth. Meyburg at Schiedam; travelled through Germany (1653), lived at Gouda (1654—80), at Schiedam (1680—91) and in 1691 again at Gouda. Here he restored, as a painter on glass, the well-known painted windows of the Church. He was also a poet.

474. Portrait of Joris Goethals, Minister at Hoorn. (1584—1670).

On oak, 0.374 by 0.282. Signed: *Chr. Pierson. 1667.*

Bequeathed to the Gallery by Mr. W. N. Lantsheer. 1883.

POEL. Egbert Lievensz. van der Poel, Dutch painter of landscapes, social life and still life, baptized March 9th, 1621 at Delft, buried July 19th, 1664 at Rotterdam. He lived at Delft and at Rotterdam (after 1655). His landscapes and his interiors of cottages are of a fine colouring.

133. Landing of Fish; Moonlight.

On oak, 0.465 by 0.38. Signed: *E. der Poel.*

Came into the Museum after 1817.

POELENBURGH. See **KEIRINCX** (N^o. 174) and **HAENSBERGEN**.

PORTA. See **BARTOLOMMEO**.

POT. Hendrick Gerritsz. Pot, Dutch painter of portraits, historical and social subjects, born about 1585 at Haarlem, died at Amsterdam in the beginning of October 1657. Pupil of Karel van Mander and deve-

loped under the influence of Frans Hals. He lived at Haarlem, and afterwards at Amsterdam. In 1632 a short time in London, where he painted Charles I. His pictures are sometimes attributed to Dirck Hals, Ant. Palamedes and Jac. A. Duck.

475. A merry party of Cavaliers and Ladies.

On oak, 0.410 by 0.56. Signed: *HP.* (monogram).
Purchased 1883.

POTTER. Paulus Potter, Dutch painter of animals and landscapes, etcher; baptized Nov. 20th, 1625 at Enkhuijzen, buried at Amsterdam Jan. 17th, 1654. Pupil of his father Pieter Potter at Amsterdam and of Jacob de Wet at Haarlem (1642). He lived at Delft (1646—1648). The Hague (1649—1652), afterwards at Amsterdam. This eminent painter, gifted with a great activity, left behind, though dying at the age of 29, a great many pictures and beautiful etchings. His portrait, painted by B. van der Helst, is in this gallery.

136. The Young Bull.

On canvas, 2.38 by 3.45. Signed: *Paulus Potter. f.* 1647.
From the Cabinet of William V.

137. The Bathers.

On oak, 0.44 by 0.615. Signed: *Paulus Potter. f.* 1648.
From the Cabinet of William V.

138. Cattle in the Meadow.

On oak, 0.35 by 0.46. Signed: *Paulus Potter. F.* 1652.
From the Cabinet of William V.

POTTER. Pieter Symonsz. Potter, Dutch painter of social life, historical subjects, cavalry-battles, still life and landscapes, born about 1600 at Enkhuizen, buried Oct. 4th, 1652 at Amsterdam. Worked about 1628—30 at Leiden as a painter and glass annealer, from 1631 at Amsterdam, where in 1639 he was the director of a manufactory of gilt leather. In 1647 he was temporarily at The Hague. He was the father and first master of Paulus Potter.

409. Herdsmen with their Cattle.

On wood, 0.54 by 0.815. Signed: *P. Potter. f.* 1638.
One must not judge of this clever painter after this picture,

the poorest he ever painted, but see f. i. his straw-cutters at Amsterdam, his still life at Berlin, his corps de garde in the Collection Dahl at Dusseldorf, etc.
Purchased 1876.

POURBUS. See **FRANCKEN.**

POUSSIN. See **DUGHET.**

PIJNACKER. Adam Pijnacker, Dutch painter of landscapes and engraver, baptized Feb. 13th, 1622 at Pijnacker near Delft, buried March 28th, 1673 at Amsterdam. He formed himself after Jan Both, travelled in Italy, and lived about 1649 at Delft, 1657 at Schiedam, but than, and until his death at Amsterdam.

162. Rocky Landscape with Torrent.

On canvas, 1.00 by 0.88. Signed: *A. Pynacker* (monogram).
Exchanged 1825 from the Museum at Amsterdam.

PIJNAS. Jan Symonsz. Pijnas, Dutch painter of historical subjects, born in 1583 at Amsterdam, where he was buried Dec. 27th, 1631. He visited Italy with Lastman, principally Rome where he was influenced by Elsheimer (1605). Afterwards he resided at Amsterdam. In the XVIIth century this painter had a certain reputation, though his work is of a rough realism, with a disagreeable colouring.

131. The Crucifixion.

On oak, 1.16 by 0.845. Signed: *Jan Fijnas.*
Purchased 1874.

QUAST. Pieter Jansz. Quast. Dutch painter of social

QUAST. Pieter Jansz. Quast.

658. Cardplayers.

On oak, 0.324 by 0.337.
Purchased at Vienna 1901.

Purchased in 1879 at Paris.

QUELLINUS. See **COQUES.**

RAUWAERT. See **HEEMSKERCK.**

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Purchased 1874.

QUAST. Pieter Jansz. Quast, Dutch painter of social life, historical subjects, battles and portraits, engraver, born 1606 at Amsterdam, where he died in June 1647. He imitated Adriaen Brouwer, to whom he comes near in his best works.

447. The Triumph of Folly.

On oak, 0.695 by 0.99. Signed: *PQ.* (monogram) 1643.
Purchased in 1879 at Paris.

QUELLINUS. See **COQUES.**

RAUWAERT. See **HEEMSKERCK.**

RAVESTEYN. Jan Anthonisz. van Ravesteyn, Dutch painter of portraits, born about 1572 (?), buried at The Hague June 21st, 1657. He became 1598 a member of the Guild of St. Luke at The Hague. In his first period (until 1625) one of our best painters of portraits. He had numerous pupils.

419. **Portrait of Colonel Nicolaes Smelsinc, Lieutenant-Governor of Overijssel.** (1560/1561—1629).

On canvas, 1.15 by 0.97. Signed: Ano. 1611. *Raveste.* . .

418. **Portrait of Count Jan II of Nassau.** (1561-1623).

On canvas, 1.15 by 0.97. Signed: Ano 1611. *J. Ravesteyn Fecit.*

139. **140, 141, 144, 416, 423, 426, 143, 420, 421, 422, 425, 424, 417, 142, 455, 414, 415, 438, 439, 456.** Portraits of 21 officers probably painted by order of Prince Maurits.

The measures vary from 1.18 by 0.975 to 1.10 by 0.92.

Three pictures are signed: *J. Ravesteyn* (monogram) *F*, four: *R. F.*, two *J. R.* (monogram) and one is signed *R.* Seven portraits are dated 1611, five 1612, two 1615, one 1616, two 1621 and one 1624.

In 1875, 1876 and 1880 from the Depot.

119. **Portrait of Amalia Elisabeth, countess of Hanau, wife of William V, Landgrave of Hesse-Cassel.**

On oak, 0.64 by 0.56. Signed at the top: Anno 1617. *Fil' de Hannau.*

Purchased 1820.

120. **Portrait of Ernestine Jolande, Countess of Ligne-Aremberg, wife of Jan Count of Nassau-Siegen.**

On oak, 0.64 by 0.54.

Signed, but not by the painter: *Ernestina Femme de Conte Jan de Nass.* . . .

Origin unknown. No. 119 and 120 were formerly wrongly attributed to *Paulus Moreelse.*

REMBRANDT. Rembrandt Harmensz. van Rijn, Dutch painter and etcher of portraits, historical and fancy subjects and landscapes, born July 15th, 1606 at Leiden, buried Oct. 8th, 1669 at Amsterdam. Pupil of Jacob van Swanenburch at Leiden and in 1623 for about six months of Pieter Lastman at Amsterdam. Worked at Leiden until the end of 1631; afterwards at

Amsterdam. As a painter and an etcher he surpasses all the Dutch artists in rendering picturesquely nature in its most varied revelations, in managing masterly the chiaroscuro and (what concerns his portraits) in expressing most perfectly the character. Although he was the greater part of his career a celebrated and well-paid artist, he had in the last years of his life (1656—1669) to struggle with great financial troubles, that however had seldom or never a bad influence on his work. His best pictures are even dating from that time, a. o. Burgomaster Six (1654) and the Syndics (1661-1662). Until his death he worked with unbroken strength, always searching after the higher, the better and always reaching it. Of his 550 pictures, Holland scarcely possesses more than about 30, of which 15 are in the Mauritshuis. Almost all the great Dutch painters of his time have been more or less under his influence. Among his pupils are Dou, Jacob Backer, Govert Flinck, Ferdinand Bol, Philips Koninck, Gerbrandt van den Eeckhout, Carel and Barent Fabritius and many others.

556. Portrait of Rembrandt's Mother, Neeltgen Willemsdr. van Zuijtbroeck (died 1640).

On oak, 0.17 by 0.13.

Painted about 1628 at Leiden. The companion picture, a portrait of the artist's father is in the Museum at Nantes.

Lent by Dr. A. Bredius 1890.

565. Study after Rembrandt's Father, Harmen Gerritsz. van Rijn (1565—1630).

On oak, 0.47 by 0.39.

Painted about 1629—1630.

Lent by Dr. A. Bredius 1892.

148. Portrait of the Painter.

On oak, 0.375 by 0.29.

Painted about 1629 at Leiden.

From the Cabinet of William V.

598. A Laughing Man.

On copper, 0.154 by 0.122.

Painted about 1629—1630. Etched 1633 by J. G. van Vliet.

Bought at Paris 1894.

577. Portrait of a young Girl.

REMBRANDT. Rembrandt Harmensz. van Rijn.

619. Portrait of a woman, probably Rembrandt's sister.

On oak, 0.14 by 0.15.

Painted about 1623—29. Lent by Dr. C. Hofstede de Groot at the Hague (1896)

RAVESTEYN. Jan Anthonisz. van Ravesteyn, Dutch painter of portraits, born about 1572 (?), buried at The Hague June 21st, 1657. He became 1598 a member of the Guild of St. Luke at The Hague. In his first period (until 1625) one of our best painters of portraits. He had numerous pupils.

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The measures vary from 1.18 by 0.975 to 1.10 by 0.92.

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On oak, 0.47 by 0.39.
Painted about 1629—1630.
Lent by Dr. A. Bredius 1892.
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On oak, 0.375 by 0.29.
Painted about 1629 at Leiden.
From the Cabinet of William V.
598. **A Laughing Man.**
On copper, 0.154 by 0.122.
Painted about 1629—1630. Etched 1633 by J. G. van Vliet.
Bought at Paris 1894.
577. **Portrait of a young Girl.**
On oak, 0.564 by 0.445. Signed: *R.H.* (monogram).
Painted about 1630.
Lent by Dr. A. Bredius 1893.

145. Simeon in the Temple.

On oak, 0.60 by 0.48. Signed: *RH.* (monogram) 1631.

The upperpart, 0.13 high, at present concealed under the frame, has been added afterwards to make it the companion picture to Dou's „Young Mother”. This was done after 1733.

From the Loo and the Cabinet of William V.

146. The Anatomical Lecture of Professor Nicolaes Pietersz. Tulp.

On canvas, 1.625 by 2.165. Signed: *Rembrandt fe.* 1632.

This picture has been painted for the Guild of Amsterdam Surgeons; by this work *Rembrandt* became at once the most celebrated portrait-painter at Amsterdam.

Purchased at Amsterdam, 1828, for f 32.000.

149. Portrait of the Painter in a fancy dress („the officer”).

On oak, 0.625 by 0.47.

Painted about 1634—35.

An old copy of about the same size at Stockholm.

From the Cabinet of William V.

579. The Rest on the Flight into Egypt.

Grisaille. Paper on wood, 0.383 by 0.35. Signed: *Rembrandt f.*

Painted about 1635—36.

Purchased at Leeds, 1894.

552. Portrait of a young Lady at her toilet.

On oak, 0.735 by 0.635. Signed: *Rem* (a strip has been cut off at the right).

Painted about 1635.

Lent by Dr. A. Bredius 1889.

147. Susanna bathing.

On oak, 0.475 by 0.39. Signed: *Rembrant f.* 1637.

The last part of the signature: *vant f.* is on a strip added afterwards.

From the Cabinet of William V.

560. Study of an old Man's head. Probably a portrait of the Artist's brother Adriaen Harmensz. van Rijn. (1597/1598—1654).

On canvas, 0.78 by 0.66. Signed: *Rembrandt f.* 1650.

The same man has been painted and etched several times by *Rembrandt*; there is a. o. at Petersburg a portrait of 1654, another one with a helmet on is at present in the Berlin Gallery.

Purchased 1891 from Ch. Sedelmeyer for frs. 30.000.

610. Study of an old Woman.

On oak, 0.197 by 0.158.

Painted about 1657. Mr. *R. Kann* at Paris has a similar portrait.

Purchased by Dr. A. Bredius 1897 in Russia and lent to the Gallery.

584. Homer.

On canvas, 1.08 by 0.824 (cut off at the right and at the left).

Signed . . . *ndt f.* 1663.

This picture has probably represented the poet dictating his poems to a writing man, of whom now at the bottom to the right, only two fingertips are to be seen. Rembrandt has painted after the bust, mentioned in his inventory in 1656. Most of his pictures in the Cabinet are of his first period (except nos. 560, 610 and 621); this is one of his very last paintings.

Lent by Dr. A. Bredius (1894).

621. Saul listening to David playing on the harp.

On canvas, 1.305 by 1.64.

Painted probably about 1656—1658.

From the Duc de Caraman Sale, Paris 1830.

Lent by Dr. A. Bredius 1898.

RENI. Copy after **Guido Reni**, Italian (Bolognese) painter of historical subjects, born Nov. 4th, 1575 at Calvenzano near Bologna, died at Bologna Aug. 18th, 1642. Pupil of Calvaert and of the Carracci.

325. Cupid.

On canvas, 1.14 by 0.675.

Purchased 1831 with the Reghellini Collection.

REYGER. **Jacob de Reyger**, Dutch painter of portraits, died before the 20th of Sept. 1645 in England. Up till now this is the only portrait known by this rare master.

608. Portrait of a Man.

On oak, 0.218 by 0.19. Signed: *J. de Reijger f.*

Purchased in England in 1897.

ROOS. **Johan Heinrich Roos**, German painter of portraits, animals and landscapes, engraver, born Oct. 27th, 1631 at Ottersberg in the Palatinate, died at Frankfort o/M. Oct. 3rd, 1685. Pupil of Guiliam du Gardyn, Cornelis de Bie and Barent Graat at Amsterdam. After many travels he lived at Frankfort

(1668). His four sons and his brothers Theodoor and Philip were also painters.

280. Italian Landscape.

On canvas, 0.64 by 0.53. Signed: *J. H. Roos* (monogram)
facit. 1670.

From the Palace of the Stadhouders at Leeuwarden and the Cabinet of William V.

ROTTENHAMMER. Hans Rottenhammer, German painter of historical subjects, born 1564 at Munich, died 1623 at Augsburg. Pupil of his father Thomas Rottenhammer, since 1582 of Johann Donauer at Munich. Afterwards he worked at Venice under the influence of Tintoretto. After 1606 alternately at Augsburg and Munich.

284. The Fall of Phaëton.

On copper, 0.39 by 0.54. Signed: 1604. *Hns Rotteh F.* The landscape is perhaps by *Paulus Bril.*

From the Cabinet of William V.

281. The Meeting of David and Abigail.

On canvas, 1.65 by 2.03. The landscape is attributed to *Jan Brueghel.* See the following n°.

From the Loo. National Museum in 1800. After 1817 in the Mauritshuis.

282. Philip baptizes the Eunuch of the Queen of Candace (Acts VIII 27—39).

On oak, 1.60 by 1.94. The background is attributed to *Jan Brueghel.*

Companion picture (?) to the former. Origin as before. See also *Brueghel* (Nr. 283. 285).

RUBENS. Petrus Paulus Rubens, Flemish painter of historical subjects, portraits and landscapes, born at Siegen June 28th, 1577, died at Antwerp May 30th, 1640. Pupil of Tobias Verhaeght, Adam van Noort and Otto van Veen at Antwerp (1594—1598). From 1600—1608 in Italy and Spain, especially at Venice; afterwards at Antwerp. Between 1620—1625 at Paris, and between 1623—1630 in Spain and in England. Head of the Flemish school of the XVIIth century, one of the greatest painters of historical subjects of the North. His pictures are very numerous (there are about 1200 engravings after them); very often they

are partly the work of his pupils. Among these Anthony van Dyck is the most celebrated.

234. The Naiades filling the Horn of Plenty.

On oak, 0.675 by 1.07. The landscape is by *Jan Brueghel* (the velvet).

At the back of this picture we read: *This picture is to be delivered at the house of Mr. Samuel Zuerius, Steward of His Highness's domains at B(reda).*

This beautiful picture, painted about 1615—1618 is (also according to the old tradition) by *Rubens* himself and not by *van Balen*, to whom it has been formerly wrongly attributed.

253. Adam and Eve in Paradise. The figures are by *Rubens*, the animals and the landscape by *J. Brueghel* (the velvet).

On oak, 0.75 by 1.155. Signed: PETRI PAULI RVBENS.

FIGR. and: IBRVEGHEL. FEC.

Painted about 1618. Rooses n°. 97.

From the Cabinet of William V.

250. Portrait of Isabella Brandt, the painter's first wife (Born 1591, married 1609, died 1626).

On wood, 0.96 by 0.73.

Painted about 1620. Rooses n°. 97.

From the Cabinet of William V.

252. Portrait of Michiel Ophovius, Bishop of Bois-le-Duc (1564—1637), and said to have been the painter's confessor.

On canvas, 1.115 by 0.825.

Painted about 1630.

Purchased 1822 at Antwerp for f 4455.

251. Portrait of Helena Fourment, the second wife of *Rubens* (born 1614, married 1630, died 1673).

On oak, 0.98 by 0.76.

Painted about 1634.

From the Cabinet of William V.

COPIES AFTER RUBENS.

246. Faun and Nymph.

On oak, 1.08 by 0.78.

The original has been in the possession of Mr. Durand Ruel at Paris. Other old copies at Vienna (Schoenborn Gallery), Dresden, Copenhagen, Cassel etc.

Presented by Jhr. Mr. J. L. Cremer van den Berch van Heemstede (1844).

247. „Without Ceres and Bacchus Venus is benumbed with Cold”. (Sine Cerere et Baccho friget Venus).
 On canvas, 1.83 by 2.05.
 One half of the original is in the Museum at Brussels, the other half in that of Dresden.
 Probably from the Loo. In the Nat. Museum 1800 as a Jordaens.
 Came 1817 into the Cabinet.
254. **The Farewell of Adonis.**
 On oak, 0.59 by 0.81.
 The original is in the Hermitage at St. Petersburg.
 From the Cabinet of William V.
255. **Angelica threatened by the Hermit.** (Ariosto, Orlando Furioso, Song VIII.)
 On oak, 0.42 by 0.56.
 The original, with slight modifications in the composition, is in the Museum at Vienna.
 Purchased 1821 with the Rainer Collection.

SCHOOL OF RUBENS. (Monogram V. W.)

267. **Melchisedech offering Bread and Wine to Abraham.** (Genesis XIV. 18—20.)
 On copper, 0.375 by 0.275 Signed: V. W.
 Perhaps V. W. is the monogram of *Victor Wolfvoel* (1612—52).
 In the Mauritshuis after 1817.
268. **Gathering Manna.** (Exodus XVI. 14—31.)
 Companion picture to n°. 267. The same dimensions and origin.

RUISDAEL. **Jacob Isaacksz. van Ruisdael**, Dutch painter of landscapes, street views and marine, etcher, born at Haarlem 1628—1629, where he was buried March 14th, 1682. Probably a pupil of his uncle Salomon van Ruisdael. He developed himself under the influence of Cornelis Vroom, Guilliam du Bois, Allaert van Everdingen and others. He lived at Haarlem and from about 1657 to 1681 at Amsterdam. He travelled through the United Provinces and through part of Germany. His pictures adhering closely to the facts of nature are full of deep feeling, but they were but little appreciated during his lifetime. Meindert Hobbema and Johannes van Kessel were his best pupils.

153. The Cascade.

On canvas, 0.69 by 0.54. Signed: *J. v. Ruysdael* (monogram).
Exchanged 1825 with the Museum at Amsterdam.

155. View of Haarlem, taken from the Dunes at Overveen.

On canvas, 0.56 by 0.62. Signed: *J. v. Ruysdael* (monogram).
Purchased at Amsterdam 1827.

154. A Coast scene.

On canvas, 0.54 by 0.655.
Origin as n^o. 153. Perhaps this picture is an excellent old copy; the original at Mr. Miethke's, Vienna.

534. The Vijverberg at The Hague.

On canvas, 0.625 by 0.805. Signed: *JvR.* (monogram).
The figures are attributed to *Ph. Wouwerman*.
Purchased at Brussels 1886 for f 4800.

RUYSDAEL. Salomon van Ruysdael, Dutch painter of landscapes, marine and still life. Born at Haarlem (?) in the beginning of the XVIIth century, where he was buried Nov. 1st, 1670. Probably a pupil of Esaias van de Velde and of Jan van Goyen. He lived at Haarlem, where his nephew Jacob Isaacksz. van Ruysdael and his son Jacob were probably his pupils.

566. Landscape.

On oak, 0.36 by 0.407. Signed: *S. Ruysda*, . l.
Purchased 1892 at Amsterdam.

RUYSCH. Rachel Ruysch, Dutch painter of flowers and fruit, born 1664 at Amsterdam, where she died Aug. 12th, 1750. Pupil of Willem van Aelst. In 1695 she married the portrait-painter Juriaen Pool. Worked at Amsterdam, for a time at The Hague (1701) and at Düsseldorf, where she was court painter to the Elector Palatine.

151. Flowers.

On canvas, 0.81 by 0.60. Signed: *Rachel Ruysch f.* 1700.
Purchased 1826.

152. Flowers.

On canvas, 0.46 by 0.38. Signed: *Rachel Ruysch* 1715.
From 1817 in the Mauritshuis.

RIJN. See **REMBRANDT**.

SAFTLEVEN. **Cornelis Saftleven**, Dutch painter of landscapes, cattle and interiors, born 1606 at Rotterdam, where he was buried July 4th, 1681. Pupil of his father Herman Saftleven the Elder. The works of Adriaen Brouwer had a great influence on him. His brothers Herman and Abraham were also painters.

538. Landscape with cattle.

On oak, 0.36 by 0.49. Signed: 1660 *C. saftleuen*.
Purchased 1887.

SALVI. See **SASSOFERRATO.**

SANTAFEDE. Ascribed to **Fabrizio Santafede**, Italian (Neapolitan) painter of historical subjects, born about 1560 at Naples, where he died 1634. Pupil of his father Francesco. Worked in his native town after having studied the Venetian School.

337. Holy Family.

On canvas, 1.48 by 1.19.

This picture is almost entirely a copy after a work by *Fra Bartolommeo* in the Palazzo Pitti at Florence.

Purchased 1821 with the Rainer collection.

SASSOFERRATO. **Giovanni Battista Salvi**, called **Sassoferrato**, Italian (Roman) painter of historical subjects, born at Sassoferrato in the Province of Ancona July 11th, 1605, died at Rome April 8th, 1685. Pupil of his father Tarquinio, he formed himself by copying after Raffael, by studying the Bolognese school and under the influence of Dominichino. Worked at Rome.

336. Madonna Praying.

On canvas, 0.48 by 0.37.

Purchased 1821 with the Rainer collection.

SAVERY. **Jacques Savery the Younger**, Dutch painter of landscapes and social life, born 1595 at Amsterdam, died after October 1627. Son of the painter Jacques Savery the Elder. Worked at Amsterdam. His works are very rare.

156. Dutch Fair.

On oak, 0.415 by 0.62. Signed: *Jacs Savery*.
Presented 1874 by Mr. A. A. des Tombe.

SAVERY. Roeland Savery, Dutch painter of landscapes, animals and flowers, born 1576 at Courtray, died mad at Utrecht Febr. 25th, 1639. Pupil of his brother Jacob at Amsterdam. He worked for the Emperor Rudolph II and travelled for that purpose in the Alps. From 1619 he lived at Utrecht.

157. The Animals listening to Orpheus.

On oak, 0.62 by 1.315. Signed: *Roeland Savery.*

From the Castle of Oranienstein and the Cabinet of William V. (1775).

SCHALCKEN. Godfried Schalcken, Dutch painter of portraits and social life, born 1643 at Made near Geertruidenberg, died at The Hague Nov. 16th, 1706. Pupil of Samuel van Hoogstraten at Dordrecht, where he worked, and of Gerard Dou at Leiden. For some time he lived in England as a painter to William III, whose portrait he painted several times. Since 1691 at The Hague. In 1703 for some time at Düsseldorf.

158. Portrait of the King-Stadhouder Willem III (1650—1702) in Royal Robes.

On canvas, 1.65 by 1.475. Signed: *G. Schalcken.* 1699. National Museum. After 1817 in the Royal Cabinet.

159. Lady at her Toilet by Candlelight.

On canvas, 0.75 by 0.63. Signed: *G. Sch . . . cken.*
From the Cabinet of William V.

160. The useless Remonstrance.

On oak, 0.35 by 0.285. Signed: *G. Schalcken.*
From The Loo and the Cabinet of William V.

161. The Examination by the Doctor.

Material, dimensions, signature, origin as above.

162. Portrait of a Lady with two Pigeons.

On oak, 0.215 by 0.17.
From the Cabinet of William V.

See also **Dou** (N^o. 33).

SCHOEFF. Johannes Pietersz. Schoeff, Dutch landscape painter, born 1609, died after 1660 probably at The Hague, where he worked under the influence of Jan van Goyen between 1639 and 1660. His widow still lived there in 1680.

536. Landscape with Figures.

On canvas, 0.93 by 0.86.

Transferred to the Museum in 1886 from the Building of the Court of Justice at The Hague.

SEGHERS. Daniel Seghers, Flemish painter of flowers, born Dec. 5th, 1590 at Antwerp, where he died Nov. 2d, 1661. Pupil of Jan Brueghel (Velvet Brueghel). From 1611 a member of the Guild of St Luke at Antwerp. He visited Rome and entered into the Order of Jesuits. He was much esteemed by the Stadhouder Frederik Hendrik and other Princes, who often sent him valuable presents. He formed a school of flowerpainters at Antwerp.

256. Flowers encircling an Image of the Virgin.

On canvas, 1.48 by 1.21. Signed: *D. Seghers. Socris Jesu* 1645.

The image is painted by *Thomas Willeboirts Bosschaert*.

From the National Museum (?). Not before 1817 in the Mauritshuis.

257. Flowers encircling the Portrait of the King-Stadhouder Willem III. (1650—1702).

On canvas, 1.14 by 1.06. Signed: *D. Seghers Socris Jesu*.

In 1842 this picture was transported from the house of Huygens to the Museum. It has probably been a gift of the painter to Constantijn Huygens, the Secretary of the Princes of Orange, as there was a paper on the back of the picture with the words: *donum auctoris* (gift of the painter). Perhaps the portrait has been added after the death of Seghers.

SEISENEGGER. Jacob Seisenegger, German painter of historical subjects and portraits, born in Austria in 1505, died at Linz 1567. In 1531 he became a painter to the court of Ferdinand I. In 1532 he painted Charles V at Bologna, at the same time with Titian whose style he afterwards imitated. Between 1535 and 1545 he visited Belgium and Spain, when he painted his best portraits. About 1568 he established himself at Linz; his latest works, more under Venetian influence, grow continually weaker.

269. Portrait of Elisabeth of Austria, four years old. (1525—45).

On deal, 0.43 by 0.34. Signed to the right at the top J. S. (monogram).

Inscription: ELISABET. FERDINANDI. HVNGARIE. ET BOHE-
MIE REGIS. FILIA. ANNO 1530. ETATIS. SVE. 4.

This and the following portrait were formerly attributed
to *Barth. Beham*.

Purchased with the two following nrs. with the Rainer
Coll. 1821.

**271. Portrait of Maximilian of Austria, three years
old. (1528—1580).**

On deal, 0.428 by 0.34. Signed to the right at the top J. S.
(monogram).

Inscription: MAXIMILIANVS. FERDINANDI. HVNGARIE. ET
BOHEMIE. REGIS. FILIVS. PRIMO. GENITVS. ANNO 1530.
ETATIS SVE. 3.

Origin as above.

**270. Portrait of Anna of Austria, two years old.
(1528—1580).**

On deal, 0.435 by 0.345. Signed to the left at the top J. S.

Inscription: ANNA. FERDINANDI. HVNGARIE. ET. BOHEMIE.
REGIS. FILIA. ANNO. 1530. ETATIS. SVE. 2.

Origin as above. There are 2 portraits by him belonging
to this Series, in the Brussels Gallery.

SLABBAERT. Karel Slabbaert. Dutch painter of por-

SLABBAERT. Karel Slabbaert.

663. Still life.

On oak, 0.753 by 0.62. Signed: *K. Slabbaert*.

Lent by Dr. A. Bredius (1901). From England.

On the foreground at the left side the painter's own portrait.
Purchased at Paris 1876.

SNIJDERS. Frans Snijders, Flemish painter of animals
and still life, baptized Nov. 11th, 1579 at Antwerp,
where he died Aug. 19th, 1657. Pupil of Pieter Brue-
ghel II (1593) and of Hendrick van Balen. 1608—1609
in Italy, afterwards continually at Antwerp.

258. Dead Game.

On canvas, 1.13 by 2.065. The huntsman has probably
been painted by *A. van Dyck*. (about 1616).

From the Cabinet of William V.

SNIJDERS. See also **PAUWEL DE VOS.**

536. Landscape with Figures.

On canvas, 0.93 by 0.86.

Transferred to the Museum in 1886 from the Building of the Court of Justice at The Hague.

SEGHERS. Daniel Seghers, Flemish painter of flowers, born Dec. 5th, 1590 at Antwerp, where he died Nov. 2d, 1661. Pupil of Jan Brueghel (Velvet Brueghel). From 1611 a member of the Guild of St Luke at Antwerp. He visited Rome and entered into the Order of Jesuits. He was much esteemed by the Stadhouder Frederik Hendrik and other Princes, who often sent him valuable presents. He formed a school of flowerpainters at Antwerp.

256. Flowers encircling an Image of the Virgin.

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S.

of historical subjects and portraits, born in 1505 in 1505, died at Linz 1567. In 1531 he became a painter to the court of Ferdinand I. In 1532 he painted Charles V at Bologna, at the same time with Titian whose style he afterwards imitated. Between 1535 and 1545 he visited Belgium and Spain, when he painted his best portraits. About 1568 he established himself at Linz; his latest works, more under Venetian influence, grow continually weaker.

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Origin as above.

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On deal, 0.435 by 0.345. Signed to the left at the top J. S.
Inscription: ANNA. FERDINANDI. HVNGARIE. ET. BOHEMIE.
REGIS. FILIA. ANNO. 1530. ETATIS. SVE. 2.

Origin as above. There are 2 portraits by him belonging
to this Series, in the Brussels Gallery.

SLABBAERT. Karel Slabbaert, Dutch painter of por-
traits and social life, engraver, born 1618 or 1619 at
Zierikzee, buried at Middelburg Nov. 6th, 1654. This
painter, of whom but a few pictures are known, lived
at Middelburg, where he was Dean of the Guild of
St. Luke. In 1645 he married at Amsterdam.

410. The Soldier's dream. The Sentinel thinks him-
self at home with his wife and children.

On oak, 0.505 by 0.39. Signed: *K. Slabbaert*.

On the foreground at the left side the painter's own portrait.
Purchased at Paris 1876.

SNIJDERS. Frans Sniijders, Flemish painter of animals
and still life, baptized Nov. 11th, 1579 at Antwerp,
where he died Aug. 19th, 1657. Pupil of Pieter Brue-
ghel II (1593) and of Hendrick van Balen. 1608—1609
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On canvas, 1.13 by 2.065. The huntsman has probably
been painted by *A. van Dyck*. (about 1616).

From the Cabinet of William V.

SNIJDERS. See also **PAUWEL DE VOS**.

SONJE. Johannes Gabrielsz. Sonjé, Dutch painter of landscapes, and some times of historical subjects, born about 1625 at Delft, died after Sept. 1707, probably at Rotterdam. Pupil of Adam Pynacker whose Italian landscapes he imitated. From 1646—54 a member of the Guild of St. Luke at Delft; afterwards living at Rotterdam, where he was still 1692 head of the Guild of St. Luke.

163. Landscape.

On canvas, 0.73 by 0.99. Signed: *J. Sonje* (monogram) *f.*
Purchased 1873.

SOOLMAKER. Jan Franciscus Soolmaker, Flemish-Dutch painter of landscapes and animals, born at Antwerp about 1635, died probably in Italy after 1665. In 1654 a member of the Antwerp Guild of St. Luke; in 1665 he lived at Amsterdam, but sailed in the same year to the South „ as painter on board of the ship named: *de vrouwe Lorette*”. Imitator of Berchem.

164. Italian Landscape with numerous figures.

On canvas, 1.15 by 1.33. The signature has been falsified into that of Berchem.
Purchased 1821.

SPANISH SCHOOL, about 1660.

297. Bust of a Lad.

On canvas, 0.435 by 0.38.
Purchased by King William I. Ascribed formerly to *Murillo*.

————— about 1660—1670.

299. Spanish Landscape.

On canvas, 1.04 by 0.82.
Purchased 1817 at Paris by King William I. Ascribed formerly to *Velazquez*.

SPIERINCKX. See **COQUES**.

SPINNY. Guillaume de Spinny, Flemish portrait-painter, born in Brussels 1721, buried at Eik-en-duinen near The Hague Oct. 13th, 1785. He visited France and lived from 1756 at The Hague.

519. Portrait of Princess Frederika Sophia Wilhel-

mina, wife of the Stadhouder Willem V. (1751—1820).

On canvas, 2.40 by 1.70. Signed: *Spinny Pinxit* 1769.
From the Depot 1885.

232. **Portraits of Carolina Wilhelmina, Princess of Nassau-Weilburg (1743—87), and of her Children.**

On canvas, 1.045 by 1.49.
Painted about 1777—78.
From the Depot 1875.

STEEN. Jan Havicksz. Steen, Dutch painter of social life and historical subjects, born about 1626 in Leiden, where he was buried Febr. 3rd, 1679. In Nov. 1646 he was inscribed as a student of letters at the Leiden university. Pupil of Nic. Knupfer and of his father-in-law Jan van Goyen. Worked at Leiden, from 1649—54 at The Hague and from 1661—1669 at Haarlem, where he was influenced by Frans Hals and Adriaen van Ostade. An unrivalled painter of character. Richard Brakenburgh was his principal imitator.

553. **A Peasant's Merry-making.**

On oak, 0.385 by 0.56. It seems to have been signed at the right hand corner.
From his first period.
Lent by Dr. A. Bredius 1890.

169. **The Painters Family.** With the inscription: „Soo de ouden songen, pypen de jongen.” (As the old cock crows, the young cock learns).

On canvas, 0.85 by 0.93. Signed: *Steen*. 1655. (?)
From the Cabinet of William V.

166. **The Poultry-yard.**

On canvas, 1.07 by 0.82. Signed: *J. Steen* (monogram) 1660.
From the Cabinet of William V.

165. **The Dentist.**

On canvas, 0.33 by 0.265.
From the Cabinet of William V.

167. **The sick Girl.**

On oak, 0.58 by 0.46. Signed: *J. Steen* (monogram).
Usually the painter wrote on such pictures the inscription: „Wat baet hier medicijn — het is der minne pijn”. (What is the good of medicine — it is the pain of love).

STEEN. Jan Havicksz. Steen.

664. **The Country-fair.**

On oak, 0.472 by 0.66. Signed *J. Steen*.
Lent by Dr A. Bredius (1901). From England.

SONJE. Johannes Gabrielsz. Sonjé, Dutch painter of landscapes, and some times of historical subjects, born about 1625 at Delft, died after Sept. 1707, probably at Rotterdam. Pupil of Adam Pynacker whose Italian landscapes he imitated. From 1646—54 a member of the Guild of St. Luke at Delft; afterwards living at Rotterdam, where he was still 1692 head of the Guild of St. Luke.

163. Landscape.

On canvas, 0.73 by 0.99. Signed: *J. Sonje* (monogram) *f.*
Purchased 1873.

SOOLMAKER. Jan Franciscus Soolmaker, Flemish-Dutch painter of landscapes and animals, born at Antwerp about 1635, died probably in Italy after 1665. In 1654 a member of the Antwerp Guild of St. Luke; in 1665 he lived at Amsterdam, but sailed in the same year to the South „ as painter on board of the ship named: *de vrouwe Lorette*”. Imitator of Berchem.

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169. **The Painters Family.** With the inscription: „Soo de ouden songen, pypen de jongen.” (As the old cock crows, the young cock learns).

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Usually the painter wrote on such pictures the inscription:

„Wat baet hier medicijn — het is der minne pijn”. (What is the good of medicine — it is the pain of love).

From the Cabinet of William V.

168. The Doctor's Visit.

On oak, 0.605 by 0.46. Signed: *J. Steen* (monogram).
From the Cabinet of William V.

170. The Oyster-feast.

On canvas, 0.69 by 0.81. Signed: *J. Steen* (monogram).
From the Cabinet of William V. In the Benjamin da Costa sale where the Prince bought it 1764, this picture is described as: „A merry company of old and young people, with a great deal of work, alluding to Life of Man”.

STEENWIJCK. Hendrick van Steenwijck the Younger, Flemish-Dutch painter of architectural subjects, born 1580 at Amsterdam or at Frankfort on the Maine, died in London (?) about 1648. Pupil of his father Hendrick van Steenwijck the Elder, who fled about 1580 to Frankfort. He worked at Antwerp and before 1617 in London, where he was in the service of Charles I.

171. View on a Place with important Buildings.

On copper, 0.47 by 0.70. Signed: *H. V. S.* 1614.
One of his best works.
From The Loo and the Cabinet of William V.

STOOP. Dirck (Theodorus or Rodriguez) Stoop, Dutch painter of landscapes with horses and battle-scenes, engraver, born about 1610 at Utrecht, where he died in 1686. Pupil of his father, a glass annealer. Worked at Utrecht, but for a long time as a court painter at Lisbon and (1662) for a while in England. From 1678 he was back at Utrecht.

172. View on the Monastery Belem near Lisbon.

On canvas, 1.115 by 1.79.
Purchased 1831 with the Reghellini collection. From the Depot 1875.

STORCK. Abraham Storeck, Dutch painter of marine scenes and views of towns, born at Amsterdam about 1630, died about 1710 (?) in his native town (?) Imitator of Bakhuyzen.

173. Marine.

On oak, 0.22 by 0.31. Signed: *A. S. F. ao.* 1683.
From the Palace of the Stadhouders at Leeuwarden. Cabinet of William V.

174. Coast-scene.

On oak, 0.225 by 0.31. Signed as above.
Origin as the preceding n^o.

SWANEVELT. Herman Swaneyelt, Dutch landscape-

SWEERTS. Michiel Sweerts, or Swart, Swarts, Suars: Dutch painter-engraver of portraits and social life. He lived at Amsterdam and about 1652 in Rome.

657. Italian pastoral life.

On canvas, 0.785 by 0.71
Purchased in London, 1901.

Formerly ascribed to Claude Lorraine.

TEMPEL. Abraham van den Tempel, Dutch painter of historical subjects and principally of portraits, born 1622 or 1623 at Leeuwarden, died according to Houbraken May 13th, 1672 at Amsterdam. Pupil of his father Lambert Jacobsz. at Leeuwarden and of Joris van Schooten at Leiden, where he lived before 1648 until May 1st, 1660; from that time at Amsterdam. Michiel van Musscher, Karel de Moor, Ary de Vois and Frans van Mieris were his pupils.

396. Portrait of Jan Antonides van der Linden, Professor of physics at Franeker and at Leiden, died 1664.

On canvas, 0.88 by 0.70. Signed: *AVTempel ft.* 1660.
Purchased 1876 at Paris.

This picture is nearly a true copy after Rembrandt's etching of 1647 representing the same scholar. (Bartsch n^o. 264).

397. Portrait of Helena Grondt, wife of the afore mentioned.

Material, dimensions, signature, origin as above.

TENIERS. David Teniers the Younger, Flemish painter of social and rural life, portraits, landscapes and historical subjects, engraver, baptized Dec. 15th, 1610 at Antwerp, died at Brussels April 25th, 1690.

168. The Doctor's Visit.

On oak, 0.605 by 0.46. Signed: *J. Steen* (monogram).
From the Cabinet of William V.

170. The Oyster-feast.

On canvas, 0.69 by 0.81. Signed: *J. Steen* (monogram).
From the Cabinet of William V.

171. View of the most important Buildings.

On copper, 0.47 by 0.70. Signed: *H. V. S.* 1614.
One of his best works.
From The Loo and the Cabinet of William V.

STOOP. Dirck (Theodorus or Rodriguez) Stoop, Dutch painter of landscapes with horses and battle-scenes, engraver, born about 1610 at Utrecht, where he died in 1686. Pupil of his father, a glass annealer. Worked at Utrecht, but for a long time as a court painter at Lisbon and (1662) for a while in England. From 1678 he was back at Utrecht.

172. View on the Monastery Belem near Lisbon.

On canvas, 1.115 by 1.79.
Purchased 1831 with the Reghellini collection. From the Depot 1875.

STORCK. Abraham Storck, Dutch painter of marine scenes and views of towns, born at Amsterdam about 1630, died about 1710 (?) in his native town (?) Imitator of Bakhuyzen.

173. Marine.

On oak, 0.22 by 0.31. Signed: *A. S. F. ao.* 1683.
From the Palace of the Stadhouders at Lecuwarden. Cabinet of William V.

174. Coast-scene.

On oak, 0.225 by 0.31. Signed as above.
Origin as the preceding n^o.

SWANEVELT. Herman Swanevelt, Dutch landscape-painter and engraver, born about or before 1600 at Woerden, died 1655 at Paris. Pupil of Claude Lorraine at Rome, whom he imitated. In 1623 at Paris, about 1624 to 1637 at Rome, 1649 at Woerden, from 1653 until his death at Paris.

175. Italian Landscape.

On canvas, 1.145 by 1.61. Signed: *H. Swanevelt f. 1650.*
Received in the Museum after 1817.

291. Italian Landscape.

On canvas attached to wood, 0.525 by 0.755.
From The Loo and the Cabinet of William V.
Formerly ascribed to Claude Lorraine.

TEMPEL. Abraham van den Tempel, Dutch painter of historical subjects and principally of portraits, born 1622 or 1623 at Leeuwarden, died according to Houbraken May 13th, 1672 at Amsterdam. Pupil of his father Lambert Jacobsz. at Leeuwarden and of Joris van Schooten at Leiden, where he lived before 1648 until May 1st, 1660; from that time at Amsterdam. Michiel van Musscher, Karel de Moor, Ary de Vois and Frans van Mieris were his pupils.

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This picture is nearly a true copy after Rembrandt's etching of 1647 representing the same scholar. (Bartsch n^o. 264).

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Material, dimensions, signature, origin as above.

TENIERS. David Teniers the Younger, Flemish painter of social and rural life, portraits, landscapes and historical subjects, engraver, baptized Dec. 15th, 1610 at Antwerp, died at Brussels April 25th, 1690.

Pupil of his father David Teniers the Elder, and developed under the influence of Rubens and chiefly of Adriaen Brouwer. He lived at Antwerp till 1651; from that time at Brussels. He had many pupils and imitators; two of his brothers were also painters.

260. The Interior of a Kitchen.

On copper, 0.57 by 0.785. Signed: *DAVID. TENIERS. F.*
and *Ao 1644.*

From the Cabinet of William V.

261. The Chemist.

On oak, 0.28 by 0.375. Signed: *D. TENIERS. FEC.*

From The Loo and the Cabinet of William V.

TER BORCH. See **BORCH.**

TILBORGH. Gillis van Tilborgh, Flemish painter of interiors and social life, born about 1625 at Brussels, where he died about 1678. In 1656 he became there a member of the Guild of St. Luke. Pupil of David Teniers II, whom he imitated and under the influence of Coques.

262. A Dinner scene.

On canvas, 0.80 by 1.05. Signed: *TILBORGH.*

Purchased for the Mauritshuis during the reign of William I.

TISCHBEIN. Johann Friedrich August Tischbein, German painter of portraits, born at Maastricht in 1750, died at Heidelberg in 1812. Pupil of his father J. V. Tischbein and of his uncle J. H. Tischbein in Cassel. He visited Paris, Italy, Vienna, Arolsen, Dessau and The Hague. From 1800—1806 he worked at Leipzig and afterwards a while at St. Petersburg.

286. Portrait of Frederika Louisa Wilhelmina, Princess of Prussia, afterwards wife of Willem Frederik, who became the first King of the Netherlands. (1774—1837).

Pastel on paper, 0.63 by 0.53.

A duplicate is in the Rijks Museum at Amsterdam.

From the Depot, 1874.

464. Portrait of Frederika Sophia Wilhelmina,

Princess of Prussia, wife of the Stadhouder Willem V.

On canvas, 1.72 by 1.35. Signed: *Tischbein*. p. 1789.

Short inscriptions indicate that the painting and embroidery on the wall were made by this Princess.

From the Depot, 1881.

465. Portrait of Friedrich Wilhelm of Nassau-Weilburg. (1768—1816).

On canvas. 1.61 by 1.25.

From the Depot, 1881.

TITIAN. See VECELLIO.

TROOST. Cornelis Troost, Dutch painter of portraits, social life and historical subjects, engraver, born Oct. 8th, 1697 at Amsterdam, where he died March 7th, 1750. Pupil of Arnold Boonen. Worked in his native town, where he painted large groups of superintendents for several corporations.

180. Saartje Jans asked in Marriage. (From a comedy of Thomas Asselyn. „Jan Claesz. or the disguised servant; 1680”). Saartje Jans, secretly engaged to Jan Claesz., is met by two Mennonites, who ask her father to accord her hand to their friend Reinier Adriaensz. The father gives his consent.

Pastel on paper, 0.61 by 0.485. Signed: *C. Troost* 1738.

These drawings and the nrs. 179, 181—85, 191—93 purchased at Amsterdam 1829.

181. Reinier Adriaensz. declares his Love to Saartje Jans. (From the same comedy). The virtuous Reinier declares hesitating his love to Saartje Jans but is much laughed at by her.

Pastel on paper, 0.605 by 0.52. Signed: *C. Troost* 1737.

Origin as above.

182. The Discovery of Jan Claesz. (From the same comedy). Saartje loving tenderly her lover Jan Claesz. avails herself of a stratagem to get the consent of her parents. She introduces her lover, disguised as a female-servant, into her parents' house, who believing to see a real woman, tell her to take good care of Saartje, and to sleep in her room in order to prevent her being carried

away by Jan Claesz. Next morning everything is discovered; Saartje is about to faint, when, after a violent scene, the two lovers are betrothed.

Pastel on paper, 0.605 by 0.49. Signed: *C. Troost* 1738.

183. **The deceived Lovers.** (From a farce of W. van der Hoeven: „Harlequin, magician and barber,” 1730). Harlequin who wants to help his master in getting the hand of Sophia, plays a trick on his rivals Belloardo, a half-mad physician and Capitano, a bragging military man, by making a fool of them before Sophia’s father, who thinks them too ridiculous, and gives his daughter to Harlequin.

Pastel on paper, 0.62 by 0.50. Signed: *C. Troost* 1738.

Origin as above.

184. **The old Husband driven out of doors.** (From J. van Paffenrode’s farce: „Hopman Ulrich,” 1670).

The wanton Sybilla drives her old and miserable husband out of doors, by introducing her lover Godefroi in frightening disguise.

Pastel on paper, 0.555 by 0.725. Signed: *C. Troost* 1738.

Origin as above.

179. **Hypocrisy discovered.** (From the comedy of the same name by D. Lingelbach, 1690). Filibert, pretending to go on a journey for business, returns immediately and finds his wife in a tête à tête with her cousin Volkert, who is discovered in a linnenbasket, and at the same time Dirk the lover of the servant in a cupboard.

Pastel on paper, 0.605 by 0.49. Signed: *C. Troost* 1739.

Origin as above.

185. **Pefroen with the Sheep’s head.** (From the comedy of that name after Poisson, 1713).

Pefroen’s wife, who is on very good terms with her cousin Ritsaart, teases her husband in all manners. Here she sends him to the butcher with a sheeps’s head which is not of her taste.

Pastel on paper, 0.63 by 0.505. Signed: *C. Troost* 1739.

186. **A Club at Biberius’s.** The five following drawings are known by the name: NELRI, being the five first letters of the Latin superscriptions.

Nemo loquebatur (N^o. 1). (Nobody spoke)

The dimensions of this and the following drawings are about 0.57 by 0.73.

Pastel on paper. Signed: *C. Troost* 1740.

Purchased 1829 at Leiden with the four following nrs. for f 2500.

187. **Erat sermo inter fratres** (The brethren began to talk). N°. 2.
Material, dimensions, signature, origin as above.
188. **Loquebantur omnes.** (They all talked together). N°. 3.
Material, dimensions, signature, origin as above.
189. **Rumor erat in casa.** (There arose noise in the house). N°. 4.
Material, dimensions, signature, origin as above.
190. **Ibant qui poterant, qui non potuere cadebant.** (Those, who could, went away, those who could not, fell down). N°. 5.
Material, dimensions, signature, origin as above.
191. **The Quarrel of the Astronomers.** (From P. Langendijk's „de Wiskunstenaars of 't gevlugte Juffertje" 1715). (The astronomers or the eloped damsel.) In an inn at Loenen, two astronomers, Dr. Raasbollius and Dr. Urinaal quarrel about the Solar system of Ptolemy and Copernicus and make use of the dishes and bottles of their supper to illustrate their ideas. Eelhart, the secret lover of the damsel, her father Anselmus and the hostess are attending.
Pastel on paper, 0.64 by 0.835. Signed: *C. Troost* 1741.
Origin as n°, 180.
194. **The Painter's Portrait.**
Pastel on paper, 0.65 by 0.52. Signed: *C. Troost* 1745.
Purchased 1874 at Rotterdam.
411. **The Singing Girl.** We read on a music paper the song: „Maar wagt u zoet meisje voor 't eerste snoeprijsje" etc. (Beware o sweet girl of the first merry trip).
Pastel on paper, 0.475 by 0.615. Signed: *C. Troost*. 1745.
Purchased 1876 at The Hague.
193. **The Wedding of Kloris and Roosje.** (From a

comedy of the XVIIth century, attributed to D. Buysero.

The young married couple dance in the open air before the house of Thomasvaar, many guests are attending.

Pastel on paper, 0.64 by 0.83. Signed: *C. Troost*.

609. The Organ-grinder.

Pastel on paper, 0.517 by 0.687.

Presented by Miss G. J. L. van Dyk at the Hague, 1897.

192. Twelfth-night. Men and children sing along the houses on Twelfth-night the song: „O starre je moet er soo stille niet staen”, (O stars you must not stand still) carrying about all the time a star of oiled paper.

Pastel on paper, 0.56 by 0.74. Signed: *C. Troost* (two times).
Purchased at Amsterdam 1829.

TURCHI. Attributed to **Alessandro Turchi**, called **Alessandro Veronese** or **l'Orbetto**, Italian painter of historical subjects, born 1582 at Verona, died at Rome in 1648. Pupil of Felice Riccio, called Brusasorci at Verona and of Carlo Saraceni and Carletto Cagliari at Venice. Lived at Verona and at Rome after having travelled.

342. Venus Dominator of the Earth. She demonstrates to Philosophy how all the powers of earth yield to love.

On canvas, 0.98 by 1.21.

This excellent picture could also have been painted by a French artist.

Collection of the King-Stadhouder William III. The Loo.
From the Cabinet of William V.

ULFT. **Jacob van der Ulft**, Dutch painter of landscapes and figures, engraver, born in 1627 at Gorinchem, where he lived still in 1688. He visited Italy and lived at Gorinchem; for a short time at Amsterdam. His numerous drawings, washed with soot, mostly represent Italian landscapes; he was also a painter on glass.

106. A Roman Army marching.

On canvas, 0.825 by 1.345. Signed: *Jacob vander Ulft* F. 1671.
Purchased 1825.

VECCHIO. See **PALMA.**

VECELLIO. Copies after **Tiziano Vecellio** (Titian), Venetian painter of historical subjects, portraits and landscapes, born 1477 at Pieve di Cadore in Friuli, died at Venice Aug. 29th, 1576. Pupil of Giov. Bellini, afterwards of Giorgione, who had a great influence on his development. Worked at Venice, and for a while at Vicenza, Padua, Ferrara, Bologna, Vienna, Augsburg, Innsbrück and Rome. Head of the Venetian School of the XVIth century.

343. Portrait of Ottavio Farnese (?) and his Mistress, painted as Venus.

On canvas, 1.57 by 2.13.

The celebrated original is in the Museo del Prado at Madrid. Gift of H. R. H. Sophia Grand-Duchess of Saxony, born Princess of the Netherlands 1883.

358. Portrait of the Emperor Charles V. (1500—1558).

On canvas, 0.65 by 0.54.

Purchased with the Rainer collection, 1821.

VELAZQUEZ. Diego Rodriguez de Silva y Velazquez, Spanish painter of historical subjects and portraits, born June 6th, 1599 at Sevilla, died at Madrid Aug. 6th, 1660. Pupil of Francisco Herrera the Elder and of Francisco Pacheco at Sevilla, and then developed under the influence of Ribera and by studying the works of Rubens and Titian. He visited Italy twice (1629—31 and 1649—51) and worked at Seville and Madrid as a painter to the court of Philip IV. With Rembrandt, Frans Hals and Titian he belongs to the best painters of portraits in the XVIIth century.

298. Portrait of the Infant Charles-Balthasar, Son of King Philip IV of Spain. (1628—49).

On canvas, 1.48 by 1.11.

Replica of a portrait belonging to H. M. Queen Victoria of England at Buckingham Palace.

Purchased 1821 with the Rainer collection.

VELDE. Adriaen van de Velde, Dutch painter and etcher of landscapes, cattle pieces, figures and historical subjects, baptized Nov. 30th, 1636 at Amsterdam, where

he was buried Jan. 21st, 1672. Pupil of his father Willem van de Velde the Elder, afterwards also of Jan Wijnants and perhaps of Philips Wouwerman. Worked at Amsterdam. He has painted charming figures in the landscapes of several of his contemporaries.

197. Landscape with Cattle.

On oak, 0.29 by 0.355. Signed: *A. v. Velde* 1663.
From the Cabinet of William V.

198. Coast scene.

On oak, 0.42 by 0.54. Signed: *A. v. Velde* f 1665. (the date almost illegible).
From the Cabinet of William V.

VELDE. See also **VAN DER HAGEN** (N^o. 47), **VAN DER HEYDE** (N^o. 53) and **WIJNANTS** (N^o. 212).

VELDE. **Esaias van de Velde**, Dutch painter of landscapes and social life, engraver, born about 1590 (?) at Amsterdam, buried Nov. 18th, 1630 at The Hague. He lived already in 1610 at Haarlem, and from 1618 at The Hague, where he was painter to the court of Prince Maurits. He inserted figures into the pictures of van Bassen, Pieter Staal and others. Jan van Goijen was his pupil.

199. The Dinner-party.

On oak, 0.285 by 0.40. Signed: *E. VANDEN VELDE*. 1614.
Purchased 1873.

VELDE. See also **BASSEN** (N^o. 9).

VELDE. **Jan Jansz. van de Velde**, Dutch painter of still life, born at Haarlem 1619 or 1620, died after 1660; he married 1642 at Amsterdam. His pictures are rare. Perhaps a son of the engraver and draughtsman Jan van de Velde.

533. Still life.

On canvas, 0.535 by 0.465. Signed with a monogram, composed of all the letters of his name, and *Ano. 1660 fecit*.
Purchased 1885 at Amsterdam.

VELDE. **Willem van de Velde the Younger**, Dutch marine-painter, baptized December 18th, 1633 at Leiden, died at Greenwich Apr. 6th, 1707. Pupil of his father

Willem van de Velde the Elder and of Simon de Vlieger. From 1677 he was a painter employed by the King of England and resided at Greenwich. Before 1677 and for some time about 1686 he worked at Amsterdam.

200. View on the Y (?) with men-of-war.

On canvas, 0.665 by 0.76. Signed: *w. vande velde f.*
From the Cabinet of William V.

201. A Calm at sea with Ships.

On canvas, 0.665 by 0.76. Signed: *W.V.V.*
From the Cabinet of William V.

471. The Surrender of the English Flag-ship Prince Royal in the Battle of June 13th, 1666.

On canvas, 0.42 by 0.52.
Purchased 1883 at Brussels, frs. 6600.

563. Sunset at sea.

On canvas, 0.36 by 0.617. Signed: *W. v. Velde f.*
Lent by Dr. A. Bredius 1892.

VELDE. See also **BOL** (N^o. 19).

VENNE. **Adriaen Pietersz. van de Venne**, Dutch painter of historical subjects, landscapes, still life and portraits, born 1589 at Delft, died at The Hague Nov. 12th, 1662. Pupil of Simon de Valek at Leiden. From 1614—1624 at Middelburg, afterwards at The Hague. He introduced into his first works numerous well drawn figures, of a bright colouring, after 1627 he made only „grisailles” lacking the artistic value of his earlier pictures. He made excellent drawings mostly engraved for the works of Cats, Quintyn and many others. He was also a poet.

202. „Al om arm”. Peasants dancing.

(Grisaille). On oak, 0.12 by 0.28. Signed: *Adr.* (monogram):
v. Venne 1635.
Purchased 1874 at Haarlem.

436. „Quiste-kolen”. Peasants fighting.

(Grisaille). On oak, 0.46 by 0.69. Signed: *Adr.* (monogram):
v. Venne 1637.
Lent by Mr. C. A. Garnier-Heldewier at Brussels.

VERBEECQ. **Pieter Cornelisz Verbeecq**, Dutch painter and etcher of hunting parties and horses, born at Haar-

lem, inscribed 1635 into the registers of the painter's guild of Alkmaar, 1645 into those of Haarlem. His interesting pictures are rare as well as his drawings and etchings. Philips Wouwerman has been probably his pupil.

611. Two Horsemen near a Brook.

On oak, 0.275 by 0.352. Signed: *P. V. B.* (monogram).
Purchased in 1897.

VERHAGEN. See **HAGEN.**

VERMEER. Johannes Vermeer (Vermeer of Delft), Dutch painter of social life and views in towns, baptized Oct. 31st, 1632 at Delft, where he was buried Dec. 15th, 1675. Pupil of Carel Fabritius. Residing at Delft. His pictures excell by splendid light-effects, delicacy of colour and peculiar technics.

92. View of Delft taken from the Rotterdam canal.

On canvas, 0.98 by 1.17. Signed: *J. V. M.* (monogram).
Purchased 1822 f 2900.

VERMEER. Attributed to **Johannes van der Meer** (of Utrecht), Dutch painter of historical subjects and portraits, born at Schoonhoven about 1630—35, buried at Utrecht Aug 9th, 1688. He travelled through Italy; he worked at Utrecht, where he belonged to the municipality.

406. Diana and her Companions.

On canvas, 0.98 by 1.05. Signed: *J. V. Meer* (monogram).
This interesting picture was formerly attributed to *Nic. Maes* and is now considered by some connoisseurs to be a *Vermeer of Delft*.
Purchased as *N. Maes* at Paris, 1876, frs. 10.000.

VERMEULEN. J. Vermeulen, unknown Dutch painter of landscapes with horsemen. He painted about 1640 in the style of Palamedes Palamedesz. and Jan Martsen the Younger. His paintings are rare.

435. The Encampment.

On oak, 0.54 by 0.82. Signed: *J. Vermeule.* (monogram).
Lent by Mr. C. A. Garnier-Heldewier at Brussels, 1877.

VERNET. **Claude Joseph Vernet**, French landscape and marine-painter and engraver, born Aug. 14th, 1712 at Avignon, died at Paris Dec. 3rd, 1789. Pupil of his father Antoine Vernet and of Bern. Fergione at Rome et d'Adrien Manglard. He lived at Rome (1732—1753), afterwards in Paris and in Southern-France. His son Carle and his grandson Horace Vernet were also painters of great merit.

292. The Port of Leghorn in a Storm.

On canvas, 1. by 1.37.

From the Cabinet of William V.

293. The Falls of Mecenate near Tivoli.

Dimensions and origin as above.

VERONESE. See **TURCHI.**

VERSCHURING. **Hendrick Verschuring**, Dutch painter and etcher of social life, portraits and landscapes with figures. Born at Gorinchem 1627, drowned near Dordrecht April 25th, 1690. -
-
-

VINCI. See **GOSSAERT** (N^o. 348).

VINCKBOONS. **David Vinckboons**, Dutch painter of landscapes and social life and engraver, born at Mechlin 1578, died at Amsterdam in 1629. From 1591 until his death he resided at Amsterdam. Probably a pupil of his father Philips Vinckboons. He is one of the painters who have much contributed to the development of landscape-painting in Holland. His son Philips am)

lem, inscribed 1635 into the registers of the painter's guild of Alkmaar, 1645 into those of Haarlem. His interesting pictures are rare as well as his drawings and etchings. Philips Wouwerman has been probably his pupil.

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92. View of Delft taken from the Rotterdam canal.

On canvas, 0.98 by 1.17. Signed: *J. V. M.* (monogram).

VERMEER. Johannes Vermeer of Delft.

406. Diana and her Companions. This picture, attributed formerly to *Jan Vermeer of Utrecht*, has been probably painted by *Jan Vermeer of Delft*.

625. See under the **Addenda**, p. 98.

406. Diana and her Companions.

On canvas, 0.98 by 1.05. Signed: *J. V. Meer* (monogram). This interesting picture was formerly attributed to *Nic. Maes* and is now considered by some connoisseurs to be a *Vermeer of Delft*.
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VERMEULEN. J. Vermeulen, unknown Dutch painter of landscapes with horsemen. He painted about 1640 in the style of Palamedes Palamedesz. and Jan Martsen the Younger. His paintings are rare.

VERMEULEN. J. V. Meulen, dutch painter, living about 1630—1640. About his life nothing is known.

402. Still life with a great book.

See under: *Collier* (p. 15), to whom this picture was attributed before. Signed *J. V. M.*

662. Still life.

On oak 0.30 by 0.385. Signed: *J. V. Meulen*.
Lent by Dr. A. Bredius (1901).

VERNET. **Claude Joseph Vernet**, French landscape and marine-painter and engraver, born Aug. 14th, 1712 at Avignon, died at Paris Dec. 3rd, 1789. Pupil of his father Antoine Vernet and of Bern. Fergione at Rome et d'Adrien Manglard. He lived at Rome (1732—1753), afterwards in Paris and in Southern-France. His son Carle and his grandson Horace Vernet were also painters of great merit.

292. The Port of Leghorn in a Storm.

On canvas, 1. by 1.37.

From the Cabinet of William V.

293. The Falls of Mecenate near Tivoli.

Dimensions and origin as above.

VERONESE. See **TURCHI.**

VERSCHURING. **Hendrick Verschuring**, Dutch painter and etcher of social life, portraits and landscapes with figures. Born at Gorinchem 1627, drowned near Dordrecht April 25th, 1690. Pupil of Dirk Govertsz. at Gorinchem and of Jan Both at Utrecht (1640—1646). Visited Italy in 1646 and lived there during eight years. Afterwards residing at Gorinchem, where he was a Burgomaster.

606. Dogs in an Italian Landscape.

On oak, 0.413 by 0.318. Signed: *H. Verschuring.*

Presented by the painter A. Stengelin, at Katwijk, 1897.

VINCENTINUS. See **FOGOLINO.**

VINCL. See **GOSSAERT** (N^o. 348).

VINCKBOONS. **David Vinckboons**, Dutch painter of landscapes and social life and engraver, born at Mechlin 1578, died at Amsterdam in 1629. From 1591 until his death he resided at Amsterdam. Probably a pupil of his father Philips Vinckboons. He is one of the painters who have much contributed to the development of landscape-painting in Holland. His son Philips Vinckboons the Younger was a famous architect.

542. A Village fair.

On oak, 0.455 by 0.675. Signed: *D. Vinck—Boons* (monogram)
Ano 1629.

Purchased 1888 at Amsterdam.

FLEMISH SCHOOL. About 1617.**227. Portrait of a Gentleman on his Deathbed.**

On oak, 0.395 by 0.32. Dated 1617.

Gift of Mr. van Eersel of Antwerp in 1817 to King Willem I, who gave it to the Cabinet.

1630.

- 266. The Studio of Apelles.** In this picture are to be seen copies of a number of well known pictures of the XVIth and XVIIth centuries hanging on the walls. E. g. a *Titian* (Venus binding the eyes of Amor) and a *Domenico Zampieri* (Diana hunting) both in the Galleria Borghese in Rome, a *Quinten Massys* (the Banker and his wife), now in the Louvre at Paris; the battle of the Amazons, by *Rubens*, at Munich; Jupiter and Antiope, by *Correggio*, in the Louvre; a fight between a peacock and a cock by *Paul de Vos*, at Martin Colnaghi's in London; Apollo pursuing Daphne, by *Albani* in the Louvre, a Binding of Samson by the Philistines by *A. van Dyck* at Vienna, the so-called portrait of Knipperdolling by *Q. Matsys* in the Städel-Gallery at Francfort, Ceres and Stello by *Elsheimer* in the Prado-Museum at Madrid; the Portrait of Fred. Carondelet by *Raffaël* in England (Duke of Grafton) the five senses in the manner of *Jan Lijs* at Courtray (M. Alb. Goethals) the Crossing the Red sea by Fr. Francken at The Hague (Mr. Monchen) a Market scene by *Pieter Aertsen* or *Joach. Beuckelaer*, the denial of St. Peter by *Honthorst*, a Cleopatra by *Guido Reni*.

On oak, 1.05 by 1.495.

Purchased 1765 for the Cabinet of William V.

About 1640—50.

230. Portrait of an Officer, drawing his sword.

On canvas, 0.89 by 0.69.

From the Depot, (1875).

VLIJGER. Simon de Vlieger, Dutch painter of marine, landscapes, social life and portraits, engraver, born at Rotterdam 1601, died about 1653 at Weesp. He

lived until 1633 at Rotterdam, 1634—38 at Delft, from that time at Amsterdam and Weesp. He developed himself under the influence of Julius Porcellis and Willem van de Velde I; Willem van de Velde the Younger, Hendrick Dubbels and probably also Jan van de Cappelle were his pupils.

558. The Coast at Scheveningen.

On oak, 0.60 by 0.825. Signed: *S. DE VLIÉGER A 1643.*
Purchased 1892 from the Rothan collection, Paris.

VLIET. Hendrick Cornelisz. van Vliet, Dutch painter of portraits and the interiors of churches, born 1611 or 1612 at Amsterdam, he was buried Oct. 28th, 1675.

Amsterdam, another at Mr. A. H. H.
this town.
Purchased 1819.

VOIS. Arie (Adriaen) de Vois, Dutch painter of social life and portraits, probably born at Utrecht about 1630, died at Leiden in July 1680. Pupil of Nicolaes Knupfer and Abraham van den Tempel, but developed under the influence of Gerard Dou. Worked at Leiden.

204. A Huntsman, probably a Portrait.

On oak, 0.29 by 0.225. Signed: *ADVois f.*
From the Cabinet of William V.

VONCK. Elias Vonck, Dutch painter of still life, born 1605 at Amsterdam, where he was buried June 10th, 1652. Worked in his native town. His son Johannes Vonck was also a painter of still life and animals.

404. Dead Birds.

On oak, 0.355 by 0.54. Signed: *ck.*
This picture was formerly attributed to *C. Lelienberch.*
Purchased at Paris 1876.

FLEMISH SCHOOL. About 1617.**227. Portrait of a Gentleman on his Deathbed.**

On oak, 0.395 by 0.32. Dated 1617.

Gift of Mr. van Eersel of Antwerp in 1817 to King Willem I, who gave it to the Cabinet.

1630.

- 266. The Studio of Apelles.** In this picture are to be seen copies of a number of well known pictures of the XVIth and XVIIth centuries hanging on the walls. E. g. a *Titian* (Venus binding the eyes of Amor) and a *Domenico Zampieri* (Diana hunting) both in the Galleria Borghese in Rome, a *Quinten*

FLEMISH SCHOOL. About 1640—50.**431. The penitent Magdalen.**

On canvas, 1.37 by 1.21.

Lent by Douairière van Rijkevorsel van Rijsenburg (1877).

by *A. van Dyck* at Vienna, the so-called portrait of Knipperdolling by *Q. Matsys* in the Städel-Gallery at Francfort, Ceres and Stello by *Elsheimer* in the Prado-Museum at Madrid; the Portrait of Fred. Carondelet by *Raffael* in England (Duke of Grafton) the five senses in the manner of *Jan Lijs* at Courtray (M. Alb. Goethals) the Crossing the Red sea by Fr. Francken at The Hague (Mr. Monchen) a Market scene by *Pieter Aertsen* or *Joach. Beuckelaer*, the denial of St. Peter by *Honthorst*, a Cleopatra by *Guido Reni*.

On oak, 1.05 by 1.495.

Purchased 1765 for the Cabinet of William V.

About 1640—50.

230. Portrait of an Officer, drawing his sword.

On canvas, 0.89 by 0.69.

From the Depot, (1875).

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Purchased 1892 from the Rothan collection, Paris.

VLIET. Hendrick Cornelisz. van Vliet, Dutch painter of portraits and the interiors of churches, born 1611 or 1612 at Delft, where he was buried Oct. 28th, 1675. Pupil of Mierevelt and of his uncle Willem van der Vliet. Worked at Delft, in the same style as Gerard Houckgeest and Emanuel de Witte.

203. The Interior of the old Church at Delft.

On canvas, 0.775 by 0.69. Signed: *H. van Vliet* (indistinctly).
A repetition of this picture in the Rijks Museum at Amsterdam, another at Mr. A. H. H. van der Burgh's, in this town.
Purchased 1819.

VOIS. Arie (Adriaen) de Vois, Dutch painter of social life and portraits, probably born at Utrecht about 1630, died at Leiden in July 1680. Pupil of Nicolaes Knupfer and Abraham van den Tempel, but developed under the influence of Gerard Dou. Worked at Leiden.

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On oak, 0.355 by 0.54. Signed: *ck.*
This picture was formerly attributed to *C. Lelienberch.*
Purchased at Paris 1876.

VOS. Maerten de Vos, Flemish painter of historical subjects and portraits, born 1532 at Antwerp, where he died Dec. 4th, 1603. Pupil of Frans Floris at Antwerp. He visited Italy and worked at Venice in the studio of Tintoretto. From 1558 until his death at Antwerp. His sons Daniel and Maerten and Wenzel Cobergher were among his pupils.

249. Moses showing the Tables of the Law to the Israelites. This picture contains several portraits of members of the Panhuys family.

On oak, 1.52 by 2.38. Dated: 1575.

Painted about July—Oct. 1575.

Bequeathed by Mr. P. van Panhuys. 1835.

VOS. Pauwel de Vos, Flemish painter of animals and still life, born about 1590 at Hulst, died at Antwerp June 30th, 1678. Pupil of David Remeus and probably also of his brother-in-law Frans Snijders, whom he imitated. Worked at Antwerp.

259. Staghunting.

On canvas, 2.12 by 3.47.

Formerly attributed to *Frans Snijders*; the landscape is by *Jan Wildens*.

From the Cabinet of William V.

VRIENDT. Frans de Vriendt called **Frans Floris**, Flemish painter of historical subjects and portraits, born 1518 or 19 at Antwerp, where he died Oct. 1st, 1570. Pupil of his father Cornelis, afterwards of Lambert Lombard at Liege. In 1540 he became a member of the Guild of St. Luke at Antwerp; after 1541 he visited Italy, where he was much influenced by Michel Angelo's art; he travelled also in Holland. Maerten de Vos, Frans Francken I, Frans Pourbus, Anth. Blocklandt ducat d'Heere and many others were his pupils.

263. Venus and Adonis.

On oak, 1.50 by 1.21. Signed: *F. Floris. F.*

Purchased 1875.

VRIES. Roelof Jansz. van Vries (or **DE Vries**), Dutch painter of landscapes, born 1631 at Haarlem, died after 1669. At Haarlem under the influence of the great painters of landscape, but already before 1659

at Amsterdam, where Lingelbach painted figures in his pictures.

205. A Flock of Sheep.

On canvas, 0.66 by 0.805. Signed: *R. vries.*
Purchased 1873.

WEENIX. Jan Weenix, Dutch painter of dead game, still life and portraits, born 1640 at Amsterdam, where

WEENIX. Jan Weenix.

642. The dead Hare.

On canvas, 1.153 by 0.922. Signed: *J. Weenix f 1659.*
Presented by the Dowager Countess *C. J. van Lynden van Pallandt* (1900).

sterdam.

207. Dead Game.

On canvas, 0.795 by 0.68.
From the Cabinet of William V.

WERFF. Adriaen van der Werff, Dutch painter of portraits, historical subjects and scenes of social life, engraver, born at Kralingen near Rotterdam Jan. 21st, 1659, died at Rotterdam Nov. 12th, 1722. Pupil of Corn. Picolet and of Eglon Hendrik van der Neer. Worked at Rotterdam. He was also an architect and from 1696 painter to the court of the Elector Palatine, who knighted him. His very minutely finished works in the style of the Leiden artists were formerly highly estimated. His brother Pieter and his imitators and pupils did not possess his good qualities and exaggerated his bad ones.

208. Portrait of a Gentleman.

On canvas, 0.48 by 0.395. Signed: *Adrn. vandr. Werff. fec. an^o 1689.*
Purchased 1822.

209. The Flight into Egypt.

On cedar, 0.47; by 0.365. Signed: *Chevr. v. Werff. fe. ano. 1710.*
This picture bears on the back the seal of the painter, who according to Hoet gave it to his daughter.
From the Cabinet of William V.

VOS. Maerten de Vos, Flemish painter of historical subjects and portraits, born 1532 at Antwerp, where he died Dec. 4th, 1603. Pupil of Frans Floris at Antwerp. He visited Italy and worked at Venice in the studio of Tintoretto. From 1558 until his death at Antwerp. His sons Daniel and Maerten and Wenzel Cobergher were among his pupils.

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263. Venus and Adonis.

On oak, 1.50 by 1.21. Signed: *F. Floris. F.*

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On canvas, 0.66 by 0.805. Signed: *R. vries.*
Purchased 1873.

WEENIX. Jan Weenix, Dutch painter of dead game, still life and portraits, born 1640 at Amsterdam, where he died Sept. 20th, 1719. Pupil of his father Jan Baptist Weenix. Worked at Amsterdam, from 1664—1668 at Utrecht, from 1702—1712 in the service of the Elector of the Palatinate. Dirck van Valckenburg was his pupil and clever imitator.

206. A dead Swan.

On canvas, 2.44 by 2.92. Signed: *J. Weenix f.*
Purchased 1821 from the so called Garnalen-Doelen at Amsterdam.

207. Dead Game.

On canvas, 0.795 by 0.68.
From the Cabinet of William V.

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This picture bears on the back the seal of the painter, who according to Hoet gave it to his daughter.
From the Cabinet of William V.

WESTERBAEN. Jan Jansz. Westerbaen the Elder, Dutch painter of portraits, born about 1600 at The Hague, where he died in the hospital called *Proveniershuis* Sept. 19th, 1686. Pupil of Evert Crijnsz. van der Maes in 1619, he became a member of the Guild of St. Luke at The Hague in 1624 and was one of those who erected in 1656 the painters „confrerie”. His very rare portraits are painted under the influence of Gerard Honthorst. His son Jan Westerbaen the Younger was also a painter of portraits and Adriaen Hanneman's pupil.

210. Portrait of Arnoldus Geesteranus, (1593—1658). From 1624 to 1631 he was imprisoned at the castle of Loevestein.

On oak, 0.68 by 0.585.

Engraved by *H. Bary* with the subscription: *Westerbaen pinx.*
Presented 1863 with the following by Mr. H. P. van Ede van de Pals to King Willem III.

211. Portrait of Susanna Pieters Oostdijk, wife of Arnoldus Geesteranus.

Material, dimensions, origin as above.

WEYDEN. Old copy after Rogier van der Weyden, also called **Roger de la Pasture**, Flemish painter of historical subjects, born about 1400 at Tournay, died at Brussels June 18th, 1464. Pupil of Robert Campin at Tournay where he became „franc-maître” of the painters Guild in 1432; he was in 1449—50 in Italy and lived from 1436 at Brussels. He had great influence on Hans Memline and Dirck Bouts.

264. The Descent from the Cross.

On oak, 0.785 by 1.295.

Probably an excellent copy from the XVth century.
Purchased 1827.

WILDENS. See **DE VOS** (N°. 259).

WILLEBORTS. Thomas Willeborts, called **Bosschaert**, Dutch-Flemish painter of historical subjects, born 1614 at Bergen op Zoom, died Jan. 23d, 1654 at Antwerp. Pupil of Gerard Seghers at Antwerp, imitator of Anthony van Dyck and Rubens. Worked at Antwerp.

452. Venus and Adonis.

On canvas, 1.555 by 1.49.

For this picture painted for the Stadhouder Frederik Hendrik 1200 guilders were paid (with a representation of Dido) in 1642.

Collection of the Stadhouders. National Museum. From the Depot 1875.

265. A Lion tamed by Love.

On canvas, 1.49 by 2.90.

This picture has probably also been painted for the Stadhouder Frederik Hendrik.

From the Depot 1875.

WILLEBOIRTS. See also **SEGHERS** (N°. 256).

WISSING. See **DUTCH SCHOOL**, about 1680 (N°. 231).

WITTE. Emanuel de Witte, Dutch painter of interiors of churches, sometimes of fishmarkets and portraits, born 1617 at Alkmaar, died at Amsterdam 1692. Pupil of Evert van Aelst at Delft, Gerard Houckgeest and H. van Vliet at Delft were his examples. Lived at Alkmaar, at Rotterdam, at Delft (1641—1650) and from about 1656 until his death at Amsterdam, where the chiaroscuro of Rembrandt had an influence on his painting. Hendrick van Streek was his pupil and imitator.

473. View into a Roman Catholic Church.

On canvas, 1.10 by 0.85. Signed: *E. De Witte fecit Ao 1668.*
Purchased 1883 at Amsterdam.

WOLFVOET. See **SCHOOL OF RUBENS** (N°. 267).

WOUWERMAN. Philips Wouwerman, Dutch painter of landscapes and horses, rarely of biblical subjects and marine, baptized at Haarlem May 24th, 1619, where he died May 19th, 1668. Pupil of his father Paulus Joosten Wouwerman. He worked at Haarlem, where he developed himself under the influence of Pieter de Laer.

222. Huntsmen resting.

On oak, 0.355 by 0.44. Signed: *PH.* (in monogram) *W.*

This is an early but perfectly genuine and fine work of the master. The monogram of his first time without *S.*
From The Loo and the Cabinet of William V.

- 219. A Battle.**
On canvas, 1.27 by 2.45. Signed: *PHILS* (in monogram) *W.*
From the Cabinet of William V.
- 214. The Arrival at the Inn.**
On oak, 0.43 by 0.59. Signed twice as above.
Signature and origin as above.
- 215. The Departure from the Inn.**
Material, dimensions, signature and origin as above.
- 216. A Hawking-party.**
On oak, 0.40 by 0.505. Signed as above.
From The Loo and the Cabinet of William V.
- 217. The Riding School.**
On canvas, 0.67 by 0.775. Signed as above.
From the Cabinet of William V.
- 218. The Loading of the Haycart.**
On oak, 0.40 by 0.48. Signed as above.
From the Cabinet of William V.
- 220. The Encampment.**
On canvas, 0.70 by 1.00. Signed as above.
From The Loo and the Cabinet of William V.
- 221. A Hunting-party resting.**
On oak, 0.35 by 0.405. Signed as above.
From the Cabinet of William V.

See also **RUISDAEL** (N^o. 534).

WTTEWAEL. Joachim Antonisz. Wttewael, Dutch painter of historical subjects and portraits, born 1566 at Utrecht, where he died Aug. 13th, 1638. Pupil of his father Antonie Wttewael and of Joos de Beer. After six years travelling in France and Italy, he was from 1592 a member of the Guild of St. Luke at Utrecht, where he worked, and belonged to the Municipality. He imitated Goltzius and other mannerists.

- 223. Mars and Venus surprised by Vulcan.**
On copper, 0.21 by 0.16. Signed: *JOACHIM WTEWAEL*
FECIT. (date illegible).
From The Loo.

WIJCK. Thomas Wijck, Dutch painter of interiors and Italian seaports. Born in 1616 (?) at Beverwijk, buried at Haarlem Aug. 19th, 1677. Formed in Italy

under the influence of Pieter de Laer and of Jan Miel. He worked already before 1642 at Haarlem. Father and master of Jan Wijck, painter of cavalry-battles.

469. The Alchymist.

On canvas, 0.485 by 0.41. Signed: *TWijck* (monogram).
Purchased 1882 at Brussels.

WIJNANTS. Jan Wijnants, Dutch painter of landscapes, born about 1620 at Haarlem, died probably at Amsterdam, after Aug. 18th, 1682; worked till about 1660 at Haarlem, from that time at Amsterdam, where he kept also a tavern. Adriaen van de Velde is said to have been his pupil and inserted figures into some of his landscapes.

212. A View of a Forest.

On canvas, 0.67 by 0.87. Signed: *J. wijnants* 1659. Figures attributed to *Adriaen van de Velde*.
Purchased 1829.

213. The Road in the Dunes.

On canvas, 0.76 by 1.01. Signed: *J. wijnants. f Ao* 1675.
Figures attributed to *Lingelbach*.
Purchased 1830.

YKENS. See **COQUES**.

ZERESO. See **CEREZO**.

ZIESENIS. Johann Georg Ziesenis, Danish painter of portraits, born 1716 at Copenhagen, died 1777 at Hanover. Pupil of his father. Since 1768 he was a member of the „Confrerie” Pictura at The Hague, where he painted several times the Stadhouder Willem V and his wife. He worked also at Hanover, Brunswick and Berlin.

462. Portrait of the Stadhouder Willem V. (1748—1806).

On canvas, 1.41 by 1.01.
A repetition of this and of the following picture in the Huis ten Bosch.
From the Depot.

463. Portrait of Princess Frederika Sophia Wilhelmina of Prussia, wife of Prince William V. (1751—1820).

Dimensions and origin as above.

ZUCCHERELLI. Francesco Zuccherelli, Italian landscape-painter, born 1702 at Pitigliano in Tuscany, died at Florence 1788. Pupil of Giov. Maria Morandi and Pietro Nelli at Rome. Worked at Rome, Venice and London, where he was very much admired.

350. Italian Landscape.

On canvas, 1.11 by 1.31.

This picture has been ascribed to Agostino Carracci and to Murillo!!

Purchased 1831 with the Reghellini collection.

A D D E N D A.

AELST. Willem van Aelst. See p. 1.

622. Garland of Fruit and Flowers.

On canvas, 0.754 by 0.576. Signed: *Guilmo van Aelst* 1657.

Lent by Jhr. Mr. C. H. C. Flug van Aspermont 1898.

GOYEN. Jan van Goyen. See p. 28

624. River Scene with many Sailing Boats.

On wood, 0.414 by 0.558. Signed: *v. G.* (monogram) 1655.

Lent by Dr. A. Bredius 1899.

VERMEER. Johannes Vermeer (Vermeer of Delft).

See p. 88.

625. Allegorical Subject: „the New Testament”.

On Canvas, 1.13 by 0.88. Traces of the original signature.

This picture was sold 1699, 1718, 1735 and 1749 in different Amsterdam Sales as *Vermeer of Delft*, but had disappeared since.

Lent by Dr. A. Bredius, 1899.

in the Groote Kerk at Rotterdam

360. Full length figure of the King-Stadhouer Willem III. (1650—1702).

H. 0.79. White marble. Signed: *J. Blommendael. F: An: 1676.*
Origin unknown.

361. Bust of the same as King of England.

H. 0.80. White marble. Signed: *J. Blommendael. F. 1699.*
HAGAE COMITIS.
Origin unknown.

COLLOT. See **FALCONET.**

GERMAN SCHOOL XVIIIth, century.

378. Bust of Friedrich Wilhelm II King of Prussia. (1744—1797).

H. 0.85. White marble.
Origin unknown.

FALCONET. Maria Anna Falconet, born Collot, French sculptor, born at Paris 1748, died at Morimont near Nancy Febr. 23d, 1821. Pupil of Maurice Falconet. She visited Russia in 1767 where she modelled among others the head of a statue of Peter the Great at St. Petersburg. She returned in 1779 to Paris, afterwards about 1782 she was at The Hague and again at Paris.

ZUCCHERELLI. Francesco Zuccherelli, Italian landscape-painter, born 1702 at Pitigliano in Tuscany, died at Florence 1788. Pupil of Giov. Maria Morandi and ~~Pietro Nelli at Rome. Worked at Rome, Venice and~~

ZIJL. Gerard Pietersz. van Zijl, or Geraerds; Dutch painter of social life, born about 1615, buried at Amsterdam Dec. 19th, 1665. He was under van Dyck's influence in London. From 1655 till his death he lived at Amsterdam.

652. The letter.

On oak, 0.304 by 0.257. Signed: *G. P.* (monogram).
Lent by the count Bentinck Waldeck Limpurg at the Hague (1900).

ADDENDA.

AELST. Willem van Aelst. See p. 1.

622. Garland of Fruit and Flowers.

On canvas, 0.754 by 0.576. Signed: *Guilmo van Aelst* 1657.
Lent by Jhr. Mr. C. H. C. Flugel van Aspermont 1898.

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Lent by Dr. A. Bredius, 1899.

SCULPTURE.

BLOMMENDAEL. Jan Blommendael, Dutch sculptor, born at The Hague or at Breda. He worked still about 1700 at Rotterdam and at The Hague. The monument on the tomb of Admiral Johan van Brakel in the Groote Kerk at Rotterdam is one of his best works.

360. Full length figure of the King-Stadhouder Willem III. (1650—1702).

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Origin unknown.

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379. Bust of the Stadhouder Willem V.

H. 0.79. White marble. Signed: *par M. A. falconet née Collot* 1782.

Origin unknown.

380. Bust of Frederika Sophia Wilhelmina, Princess of Prussia, wife of the Stadhouder Willem V.

H. 0.84. White marble. Signed: *par M. A. falconet née Collot* 1782.

Origin unknown.

FRENCH SCHOOL (?) XVIIIth century.**374. Bust of Mr. Pierre Lyonnet, Secretary of the States-General. Anatomist, entomologist, painter and engraver (1707—1789).**

H. 0.77. Terra Cotta.

Origin unknown. *Attributed by some connoisseurs to HOUDON.*

DUTCH SCHOOL. About 1590.**550. Bust of a Man.**

H. 0.405. Terra Cotta.

Presented by Mr. Henry Willett at Brighton, 1889.

HOUDON. Jean Antoine Houdon, French sculptor, born March 20th, 1741 at Versailles, died July 16th, 1828 at Paris. He developed himself under the influence of Slodtz, Lemoyne and Pigalle, and especially in Italy under Canova. He worked at Paris; for some time at Philadelphia, where he made Washington's bust.

373. Bust of the French Vice-Admiral Pierre André de Suffren Saint-Tropez (1726—1788).

H. 0.92. White marble.

Inscribed on the pedestal: *Petrus Andreas de Suffren, Groot Kruis van St. Jan, Generaal van Maltha, Ridder van den Hn. Geest, Vice-Admiraal van Vrankrijk, verdediger van de Nederlandsche Colonien in Oost-Indien. De Suffren defeated our possessions at the Cape of Good Hope, and recovered the colonies Trincoenale and Goudalour in Ceylon from the English. The States-General made him a present of a golden sword of honour, worth f 18,000.*

This bust has been made in 1787 and is one of the best works of *Houdon*.

Origin unknown.

KEYSER. Hendrick de Keyser, Dutch sculptor and architect, born at Utrecht May 15th, 1565, died at Amsterdam May 15th, 1621. Pupil of Cornelis Bloemaert. From 1594 he was an architect of the municipality of Amsterdam. He projected the tomb of Prince Willem I in the New Church at Delft, the Westerkerk at Amsterdam etc. Father of Thomas, Pieter and Willem de Keyser.

362. Bust of the Stadhouder Willem I, Prince of Orange (1533—1584).

H. 0.80. Terra Cotta.

Probably the model of the bronze statue of the Prince on his tomb at Delft.

Origin unknown.

VERHULST. Rombout Verhulst, Dutch sculptor, born at Mechlin in 1624 or 1625, buried at the Hague Nov. 27th, 1698. He lived and worked in Holland, after having been a pupil of Rombout Verstappen and François van Loo, and after having travelled in Italy. His most celebrated works are the Monument of de Ruyter in the New Church at Amsterdam, and that of Tromp at Delft. He worked at Leiden, at Midwolde, at Delft, at Utrecht but principally at the Hague.

364. Bust of the Stadhouder Frederik Hendrik (1584—1647).

H. 0.77. White marble. Signed: *R.V.H.* 1683 *fe.*

365. Bust of the Stadhouder Willem II (1626—1640).

H. 0.78. White marble. Signed: *R.V.H.* 1683 *fe.*

366. Bust of Mary Stuart, Princess Royal of England, wife of Willem III (1662—1694).

H. 0.79. White marble. Signed: *R.V.H.* 1683 *fe.*

367. Bust of the Stadhouder Willem III (1650—1702).

H. 0.77. White marble. Signed: *R.V.H.* 1683 *fe.*

Origin of these nrs. unknown.

369. Bust of Admiral Michiel Adriaensz. de Ruyter (1606—1676).

H. 0.37. Terra Cotta.

Probably the model for the statue on his tomb in the New church at Amsterdam. (1681).

370. Bust of Admiral Willem Josef, Baron van Ghent.

H. 0.41. Terra Cotta.

Probably the model for van Ghent's statue on the tomb in the Cathedral at Utrecht. (1676).

Origin unknown.

XAVERY. Jan Baptiste Xavery, Flemish sculptor, born March 30th, 1697 at Antwerp, where he died July 19th, 1742. Pupil of his father Albert Xavery. He visited Italy and lived for a long time in Holland.

371. Bust of the Stadhouder Willem IV (1711—1751).

H. 0.82. White marble. Signed: *J. B. Xavery. F. 1733.*

372. Bust of Anne, Princess Royal of England, wife of Willem IV (1709—1759).

H. 0.85. White marble. Signed: *J. B. Xavery. F. 1736.*

These busts are probably from the „Oranjezaal” in the Huis ten Bosch near The Hague.

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